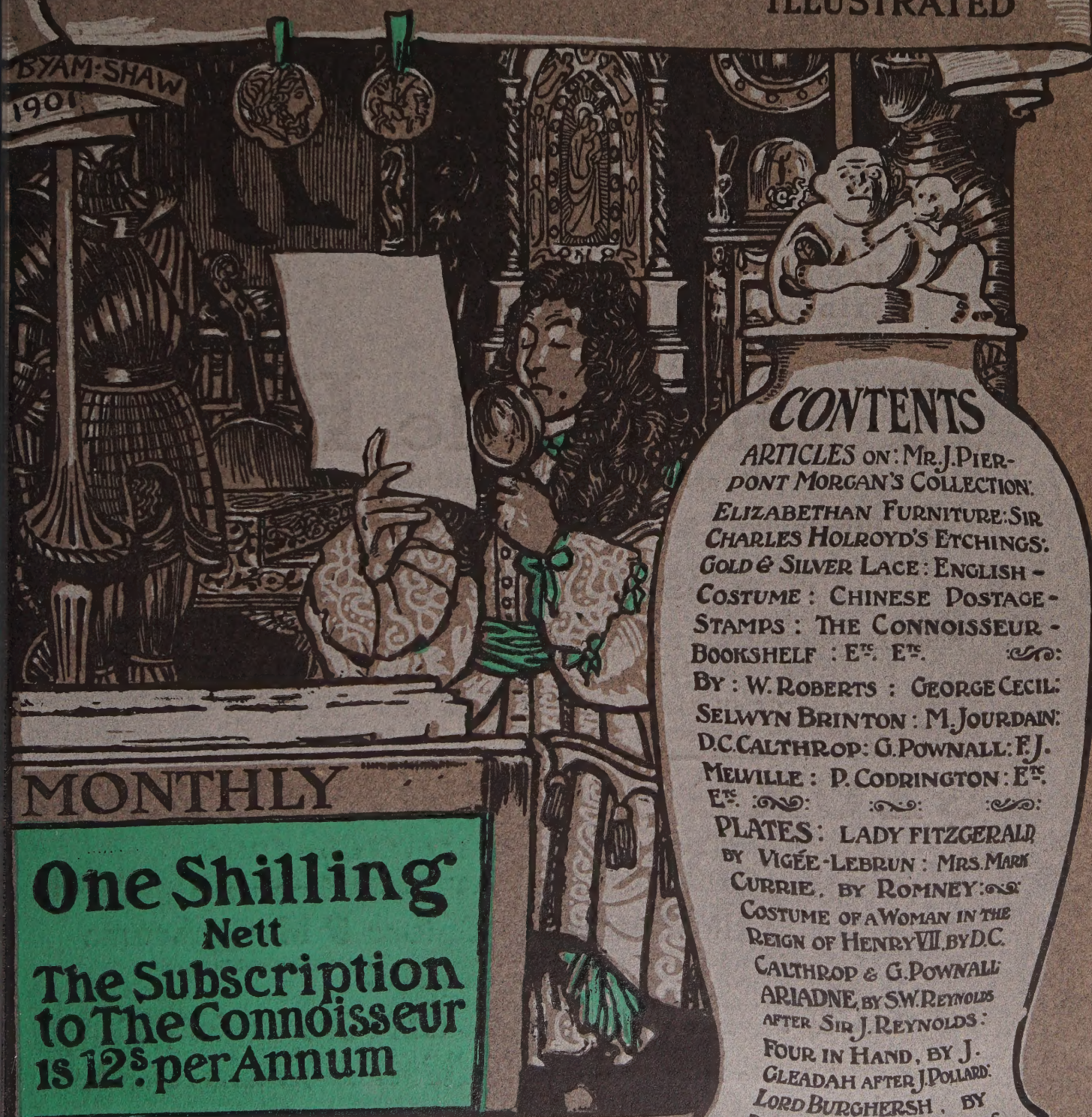


THE

CONNOISSEUR

A MAGAZINE FOR COLLECTORS
ILLUSTRATED



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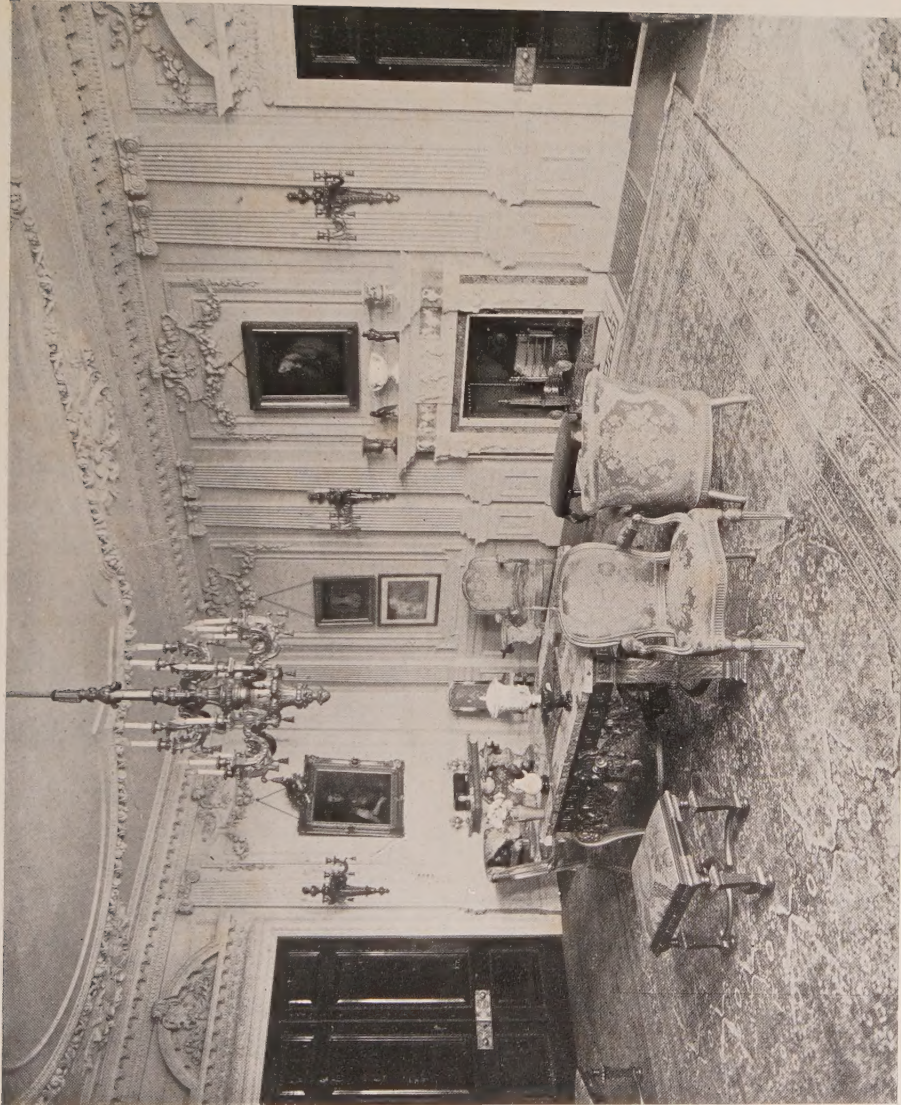
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Bartolozzi Engravings.—Pair coloured, *Gypsies*, fellow *Fortune Teller*. Warranted genuine. [No. R2,448]

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Grandfather Clock.—By Ludlow, of Yarmouth, 1802. Oak case. [No. R2,452]

Staunton's Shakespeare.—15 volumes. Illustrated by Gilbert, R.A. Cost £15 15s. Offers requested. [No. R2,454]

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Fine Ten-sided Ivory Caddy.—£6. [No. R2,456]

Wanted.—Pewter Peg Tankard. [No. R2,457]

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Lowestoft Tea Service and Mug.—Nantgarw Plate Dishes. [No. R2,460]

Salt-glazed Blue and White Printed Dish.—19 in. by 15 in. [No. R2,461]

Middle Age Lindos Plates and Rhodes Vases.—Bronze Barbedienne Statue and Vases, and miscellaneous other ornamental ware sold by gentleman going abroad. [No. R2,462]

Baxter Prints Wanted.—Send particulars to [No. R2,463]

For Sale.—Coloured Prints, by H. Alken. Set of six. *The Steeplechase*. Offers invited. [No. R2,464]

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Antique Oriental Carpets. [No. R2,475]

Paintings by Old Masters. [No. R2,476]

Lantern Clock. [No. R2,477]

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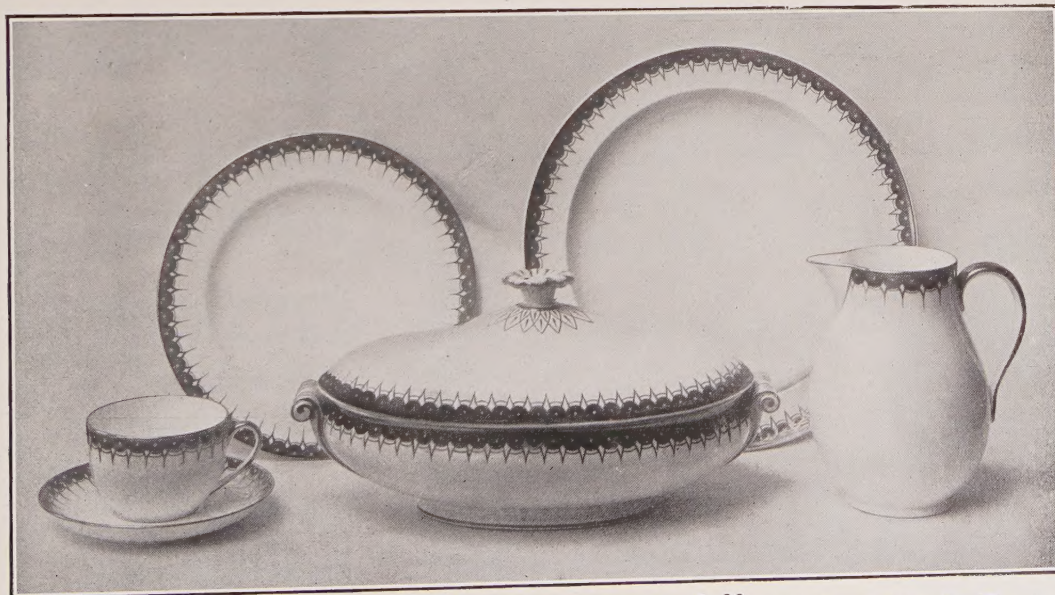


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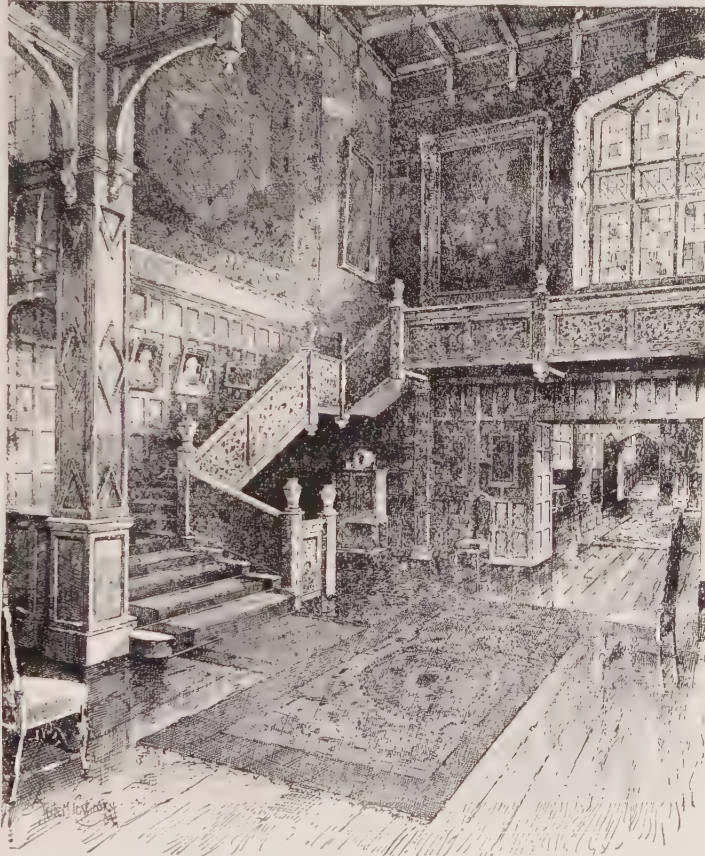
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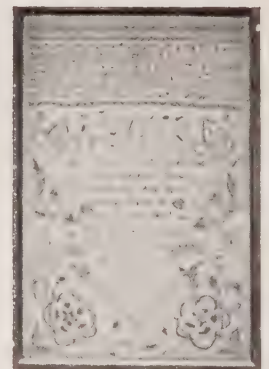
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250 sets printed in Colours - - - - - £31 10 0 „

ALL SOLD.

Plates destroyed.

Subscribers' Last Chance

Read the next three pages, then fill up the ORDER FORM ON THE
INSTALMENT PLAN, and post it immediately, and you won't regret taking this advice.

XVII.



ORANGES.

Remember this
is positively
the last appeal
to Subscribers.



PRIMROSES.

We could have
sold twice the
number declared.



But the Plates
will all be
destroyed and
exhibited.

MACKEREL.



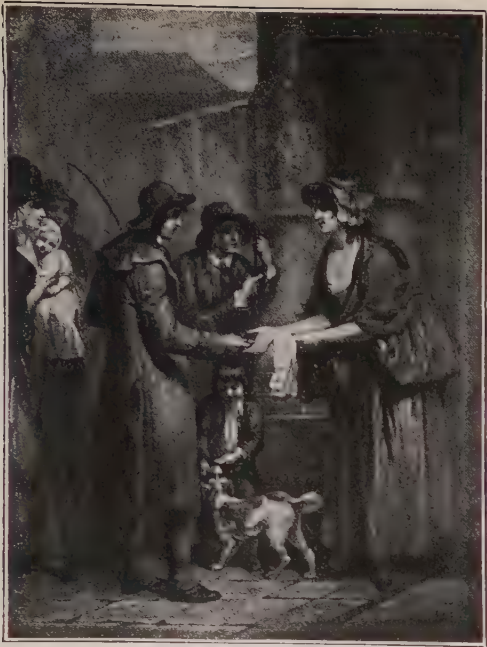
MATCHES.

As a
speculation
they
have proved
themselves
already.

See next page.



PEAS.



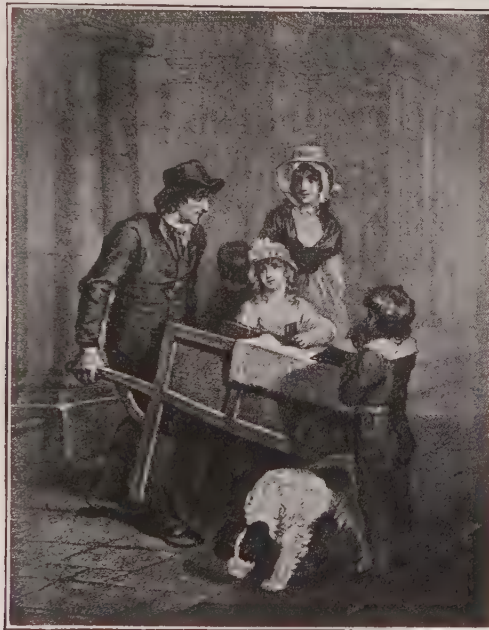
NEW LOVE SONGS.

This Series
can be acquired
on terms to
meet the
convenience of
all lovers of
Fine
Engravings.
See
Order Form.



MILK BELOW, MAIDS.

If you hesitate
now you will be
too late.



GINGERBREAD.

Scores were
disappointed in
not securing
Coloured Sets.
Don't delay.



OLD CHAIRS TO MEND.

These subjects
have never
before been
produced
in Mezzotint,
and are
strictly limited
and plates
destroyed

See next page.



STRAWBERRIES.



KNIVES TO GRIND.

The
most important
Fine Art
Publication
issued within
the last
100 years.



CHERRIES.

Absolutely your
last chance to
secure one of the
few remaining
black sets.



TURNIPS AND CARROTS.

We can do with
a few sets in
colour at a
premium.
What offers?

"CONNOISSEUR" SUBSCRIPTION FORM.

On the Instalment System.

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I hereby agree to purchase One Set Artist Proofs of the "THIRTEEN CRIES OF LONDON," engraved by Thomas G. Appleton, and herein enclose my cheque for One Pound to secure same.

I also covenant to pay the balance of £30 10s. 0d. upon the delivery of the completed work, by payments of £1 per month from date of delivery.

Name.....

Date.....1907.

Address.....

P.S.—THE COLOURED SETS ARE ALL SOLD OUT. READY NEXT MAY.



EXAMPLE OF WORK LATELY EXECUTED BY

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The Design and Execution of all Decorative Work receives the personal attention of the Principals of the Firm, who will estimate and prepare special designs on request.

A large collection of high-class English Furniture, both ANTIQUE and MODERN, can be seen in our extensive galleries. Catalogues on application :—1. Antique Furniture ; 2. Chimneypieces ; 3. Plaster Ceilings ; 4. Wall Panellings ; 5. Decorations.



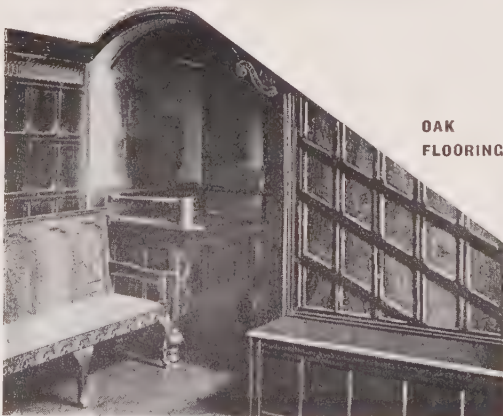
An Old Oak Withdrawing Table.

BAILEY'S GALLERIES, Sale of old stock at reduced prices, **7, High St., Kensington**
 CATALOGUE FREE. TELEPHONE—852 WESTERN. (Opposite the Royal Palace Hotel).

THE attention of readers is drawn to the Important Notice with respect to the Valuation of Works of Art on page XXVIII.

INTERIOR DECORATIONS.

Fine
 Specimen
 of
 Linen Fold
 Jacobean,
 Elizabethan
 and
 Queen Anne
 Panelling.



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 FLOORING.

For OLD FURNITURE and WORKS of ART
 Commissions Executed for Christie's, etc. Goods Procured to meet requirements.

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February, 1907.—No. LXVI.

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 AND FIRE GRATES**

ADAPTED
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OLD OAK STAIRCASE. Very fine specimen piece of work. With rich oak panelling on the one side balustrading and handrail of a very fine design.

Old Oak Columns, Mahogany and Oak Doors,
 Balustrading, Carvings and Doorways.

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A very Massive and Rare Old Oak Chimney-Piece standing 9 to 10 ft. high and 7 to 8 ft. wide.

UNUSUALLY FINE Old Georgian pine panelled Room, with heavy carved mouldings, 11 feet high, finished with an important carved frieze, all in its original condition and can be easily adapted.

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Piccadilly
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Specimens
of Antique
Silver in
stock, with
a Fine
Collection of
less
expensive
Pieces.



2 CADDIES, BOWL & COVER
in finely carved & perforated ivory mounted cane
DATE 1753.

Fine
Examples
of any
Period
bought,
high
prices
given.

Exhibition of Chimneypieces at Messrs. Maple's Tottenham Court Road, London, England

THERE can be no doubt that in any scheme of modern furnishing the individual of taste must make an important feature of the decorative effects in the interior of the house, if it is desired to give an adequate setting for the display of beautiful furniture and pictures, and other art objects.

It is indisputable that the chimneypiece is the dominant feature of a fine room, and, whatever style has been adopted, care should be taken that this structure should have a fitting decorative value, in accord with the style, size, and shape of the apartment.

At Messrs. Maple's, at the present time, there is an unsurpassed collection of chimneypieces which will repay a visit from those who are interested in seeing genuine and beautiful specimens of all the various periods represented.

Fine examples of Queen Anne, Early Georgian, Adam, Sheraton, and Chippendale, in addition to fine specimens of Louis XIV. and Louis XVI., are displayed to full advantage, and form an interesting and educative study to all art lovers and connoisseurs.

The Connoisseur

S. N. NYBURG & C^o

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Bronzes,
Plate,
Jewels,
China,
Pictures,
Engravings,
Bric-à-Brac**



**English,
French &
German
of the
15th, 16th,
17th, 18th
and 19th
Centuries.**

Also small collection of Fans.

Connoisseurs are specially invited, and no one will be importuned to buy.

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Antique Furniture, China, Silver, and Works of Art.
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XXIV.

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MODERN & ANTIQUE

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LAST FEW DAYS.



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Inlaid Barometers,
thoroughly done up
and adjusted. Sale
price - 37 6 each.
Others at 50 -, 63 -,
to £9 15s.

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Mahogany Chest, in
original condition.
Sale price - £22 15s.

Lot 164. Old Inlaid
Mahogany Chest,
2 ft. 9 ins. wide and
2 ft. 9 ins. high, with
four long drawers.
Sale price,
£3 17s. 6d.

Lot 186. Fine Old Spanish
Mahogany Chest, 3 ft. 6 ins.
wide by 3 ft. 6 ins. high.
Original price £9 9s.
Sale price - £6 17s. 6d.

Lot 314. Very Fine Inlaid Chest
of Drawers, as photo.
Sale price - £3 17s. 6d.

Genuine Old Toilet Glasses,
from 18s. 6d.

A very large assortment of
other old Mahogany Chests.



Antiques at much lower prices than the cost of reproduction.

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Every piece sold under strict guarantee of age.

AN OLD WALNUT CUPBOARD with a drawer on top, and
door below; inlaid on all sides with ivory and beautifully
engraved, bearing the crest of the Medici family, Italian
circa 1650. Length, 2ft. 3 1/2 in. Height, 3ft. 2 in. Price £12 10s.

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February, 1907.—No. lxvi.

Bartholomew & Fletcher

217, 218,
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Furniture
at most
Moderate
Prices.

Catalogues
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Paid to
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Copy of Fine Old Walnut Inlaid
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Established 1857, at same address.



An exceptionally fine Carved & Gilt Chippendale Mirror with Clock.
Height 6 ft. 10 in., width 5 ft. 7 in.

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TRAFALGAR SQUARE, LONDON, W.C.



A Set of Finely Carved Oak Chairs, Six and Two Arms.

Several Sets Genuine Chippendale Chairs. Old Oak
Coffers. Grandfather Clocks. Fine Bureaux. Chippendale
Mirrors. Antique Persian Rugs & Oriental Carpets.
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Sales by private treaty promptly arranged.

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For VOLUME XVI. PRICE SIXPENCE.

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any Bookseller, Newsagent, or Railway Bookstall, or it will be sent
Post Free by the Publishers, 2, Carmelite House, Carmelite Street, E.C.,
on receipt of Sixpence in Stamps. The Index is thoroughly exhaustive,
and will be found invaluable for reference.

The Indices for Volumes II. to IV. and VI. to XV. can also be obtained
at the same price.

Important Announcement

THE VALUATION OF WORKS OF ART

THE great success which has attended the endeavours of the Proprietors of *THE CONNOISSEUR* to assist possessors of the various objects of art and interest submitted to their experts for valuation, has encouraged them to considerably extend the sphere of services in this direction.

It is abundantly evident from correspondence which reaches the Editor, that a great many readers of *THE CONNOISSEUR* are anxious to have some enlightenment upon the merits of pictures, engravings, bronzes, tapestries, porcelain, furniture, books, manuscripts, arms and armour, and other articles which, either by inheritance or by purchase, have gradually accumulated in the home. Such advice and opinion, to be of any practical value, must be rendered by qualified and disinterested judges of the different branches of art of which a collection or accumulation of possessions is composed.

The expert of fifteenth or sixteenth century pictures is not, as a rule, the best judge of the value of modern paintings, and an authority upon early Roman or British pottery will hardly be the most reliable exponent of the merits of Old English or Continental porcelain of the eighteenth century.

The staff of art experts in consultation with the Editor with regard to the scheme now proposed, comprise the leading authorities upon their respective branches of art, and they have placed their valuable services at his disposal upon generous terms to meet the views of readers of *THE CONNOISSEUR* who do not wish to pay the large fees usually demanded.

The necessity for having expert advice may be emphasized by the mention of two instances which have recently come to the Editor's knowledge, and serve to show how frequently very valuable and interesting specimens may be exposed to common danger without any especial care or protection,

while spurious and comparatively worthless copies are treasured and guarded—want of knowledge in either case sometimes leading to disastrous results.

Not long ago a gentleman left by will a Sèvres service to one of his daughters, as the equivalent of a sum of three thousand pounds, which was bequeathed to each of her sisters. It was only when the will was proved that the Sèvres china was discovered to be redecorated, and its value about two hundred and fifty pounds.

The pair of old Chinese porcelain vases with black ground colour which were sold at Christie's last December for nearly four thousand pounds, formerly belonged to a retired banker, who was ignorant of their value, and at his death they were estimated by a local dealer for probate at the sum of £100. Numerous instances of a similar nature with regard to pictures, prints, and manuscripts could be cited.

The Proprietors of *THE CONNOISSEUR* propose to send to any address in the United Kingdom a qualified expert to give general advice and explanations as to art collections, for a small fee ranging in amount from two guineas to one hundred guineas, according to the value and size of the collections, and to charge besides the exact out-of-pocket travelling expenses.

When from the nature of the property upon which advice or assistance is desired, the service of more than one expert is required, some concession as to fees will be made in the inclusive terms arranged. Collectors will find that such terms are a great deal more favourable to their interest than the *ad valorem* fees generally charged by valuers.

Correspondents who desire to avail themselves of the services now offered should write fully as to the nature, extent and variety of the collection to be visited, and should address their communications to *THE CONNOISSEUR*, marked Valuation Department, 95, Temple Chambers, Temple Avenue, London.

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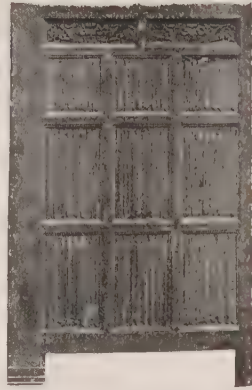
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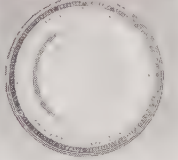
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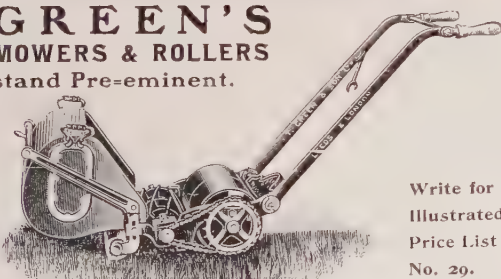
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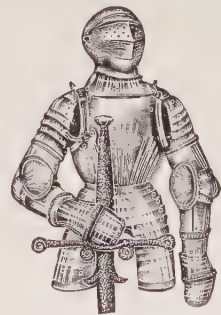
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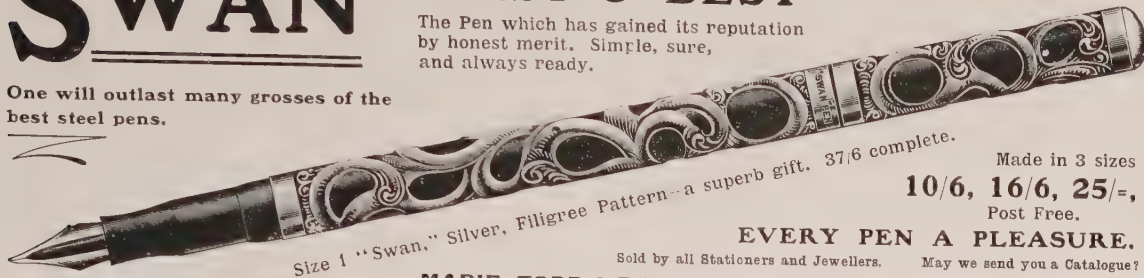
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- "Christmas Fiction
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- "Charity Supplement,"
on Dec. 11th
- "Children's Toys,"
on Dec. 18th
- "Paris and the New Year,"
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- "Where to Dine,"
on Jan. 15th, 1907
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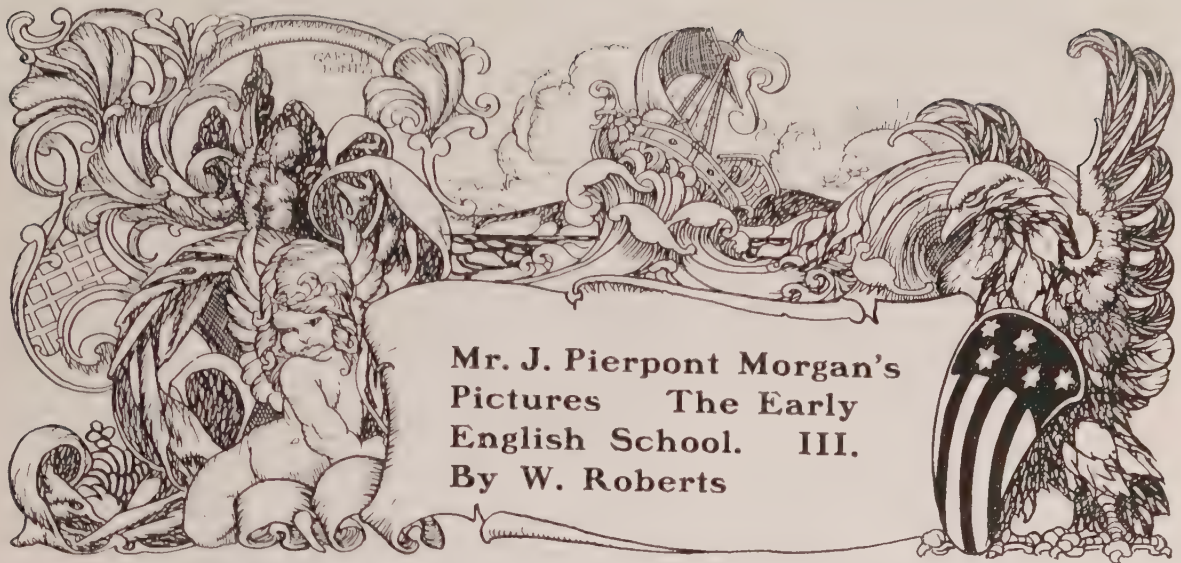


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PORTRAIT OF LADY FITZGERALD
BY MADAME VIGÉE-LEBRUN
IN THE POSSESSION OF MESSRS. DUVEEN BROS.



FROM Gainsborough and Hoppner to Sir Thomas Lawrence, the third President of the Royal Academy, is not a wide step, and with Lawrence as with Reynolds and the other great exponents of the Early English School Mr. Pierpont Morgan has been singularly successful. He has obtained two pictures which are not only masterpieces of the artist's early and late periods, but which represent women equally famous



MISS CROKER

BY SIR T. LAWRENCE, P.R.A.

for their beauty and, in different ways, for their history—

*“Quod non imber
edax, non aquilo
impotens
Possit diruere.”*

The earlier and more imposing of the two portraits is the whole length of Miss Farren, one of the most widely known and justly celebrated portraits ever produced in this country—a portrait which has attracted thousands of admirers to Messrs. Agnew's galleries in Bond Street during November and December last.

This is one of Mr. Pierpont Morgan's most recent purchases, the acquisition of which illustrates the old theory that everything comes to him who waits, and knows how to wait, for the present owner has long desired to add this portrait to his collection. The portrait of Miss Farren, for which the artist received what was at the time the handsome fee of one hundred guineas, was exhibited at the Royal Academy of 1790, No. 171. When it is remembered that Lawrence was only admitted a Royal Academy student in 1787, and that he was but a youth of twenty-one when this portrait was exhibited, one can only ask if English art has anything to compare with this great achievement. The Academy of 1790 was the last at which Sir Joshua Reynolds exhibited, and we know from contemporary sources that the venerable President, when he saw the Miss Farren, regarded the continuation of the great work, which he had himself done so much to consolidate, as in safe hands. This Miss Farren was hung as a *pendant* to Sir Joshua Reynolds's famous whole-length portrait of *Miss Billington as St. Cecilia*, now in the Lennox Gallery, New York, so that the two great Academy pictures of the year are now the property of Americans. How, it may be asked, did the critics of the day regard the portrait of Miss Farren, who was then daily appearing on the London stage? The consensus of opinion was then pretty much as it is to-day. One of the critics wrote: "We never before saw her mind and character upon canvas; it is completely Elizabeth Farren, arch, careless, spirited, elegant, and engaging." Another pronounced it as "one of the most delightful portraits we ever saw," and many other evidences to the same effect might be quoted.

Many pages from contemporary sources might be filled with passages in evidence of Miss Farren's beauty, and of her great abilities as an actress, of the parts she created, and of her triumphs on the stage. Even the most rancorous of critics were united in their praises. The story of the portrait as now known to us is that one day when Miss Farren called on Lawrence to sit for her portrait, she was about to remove her cloak when the artist was so struck with the attitude that he begged her to remain as she was, with the result that we have one of the most natural and unaffected pictures of a beautiful woman in the long record of English art. Lawrence apparently made no sketches or studies for this picture, as none have been traced. There is a finished "head and shoulders" of her, on canvas 30 in. by 25 in., which belonged to Sir Francis Grant, P.R.A., and was afterwards in the Reginald Cholmondeley collection, but this has little or no connection with Mr. Pierpont Morgan's great work.

Miss Farren, as is well known, married on May 1st, 1797, as his second wife, Edward, twelfth Earl of Derby, for whom the portrait was painted; her younger daughter married the second Earl of Wilton, in the possession of whose family the picture remained until quite recently. It is widely known from the engraving in colours to which the name of F. Bartolozzi is attached, but nearly the whole of the plate was actually engraved by Charles Knight, under whose name as engraver it was published on February 25th, 1791, a few months after the portrait was exhibited at the Academy. At first known as *Miss Farren*, the print, after her marriage, was published as the *Countess of Derby* with the earl's arms and motto, "Sans changer."

The portrait of Miss Farren was painted and exhibited twenty years before the birth of the lady who, thirty-seven years later, was to be the subject of one of the very finest of the artist's last great pictures, now also the property of Mr. Pierpont Morgan. Miss Croker, who was born in 1810, and who died at the great age of ninety-six in January, 1906, was the daughter of William Pennell, English Consul in Brazil, and was adopted by her brother-in-law, J. W. Croker, the politician. She married Mr., afterwards Sir, George Barrow, and at the time of her death was perhaps the last of Sir Thomas Lawrence's long list of sitters. This portrait of Miss Croker was exhibited at the Royal Academy of 1827, and was, with that of Mrs. Peel, the sensation of the year. The portrait, says Williams in his *Life of Lawrence*, "must ever be admired as a picture of a lovely object. Youth, beauty, and intellectual vivacity seem to live upon the canvas in their freshness of gaiety and fashion, and of joyous health, and all the idea of art and of the painting are absorbed in the charmed fancy of the prototype." Haydon, the historical painter, declared it to be "the finest in the world." The picture has frequently been exhibited, in London and elsewhere, and it was one of the chief attractions in the English section of the Paris Exhibition of 1900, to which it was lent by the present owner. It is, however, most generally known through Samuel Cousins's very fine mezzotint published in 1828, and by the innumerable reproductions, good, bad, and indifferent, which have appeared in various quarters during the last seventy-five years. We get several references to Miss Croker when a child in "The Croker Papers"; her later years were spent in works of charity in the neighbourhood of East Molesey, where she lived and where she died.

If Mr. Pierpont Morgan's third example of Lawrence is less imposing than the other two, it is, at all events, almost as interesting. It is a crayon drawing of Mrs.



MISS FARREN

BY SIR T. LAWRENCE, P.R.A.

The Connoisseur

Siddons, the famous actress, with both of whose two daughters the artist was in love, the story of which has recently been told at length in a substantial volume edited by Mr. Knapp. The portrait of Mrs. Siddons is signed with the artist's initials, and dated May, 1798, and is identical with the portrait of her which was lithographed by R. J. Lane in 1830, except that the latter is dated a year earlier, *i.e.*,

School; but he did much good work, and was exhibiting at the Royal Academy from 1769 to 1785. He is chiefly known as the painter of fancy subjects, but many of his portraits have a very high order of merit. Two portraits by this artist recently acquired by Mr. Pierpont Morgan reveal a genius which few students of English art would credit Peters with possessing. The companion pair of portraits of Kitty Fisher, who



MRS. JORDAN BY M. W. PETERS, R.A.

1797. The earlier drawing is inscribed by the artist "For Miss Siddons," and it is not unreasonable to assume that Mr. Pierpont Morgan's drawing was done for the younger sister. Mrs. Siddons is represented to half figure, face in profile only, with white dress, pink waistband, and white cap, she wears a long gold necklace, from which a cameo is suspended.

The Rev. Matthew William Peters, R.A., who was compared by Peter Pindar to "Luke the Saint," a "man of Gospel, art, and paint," does not to-day hold a very high rank among the artists of the Early English

sat to Sir Joshua so many times, and who died in 1771 at the early age of about 26, "a victim to cosmetics," and of Mrs. Jordan, whose fresh and buoyant personality has been handed down to us by Romney—these two portraits, we say, are worthy to rank with the work of either Hoppner or Romney. They prove, so far as such things can prove, that had Peters devoted his great talents to portrait painting instead of wasting his time on historical subjects, he would to-day rank among the great masters of the Early English School. Although they now form a companion pair of portraits, some years must

Mr. J. Pierpont Morgan's Pictures

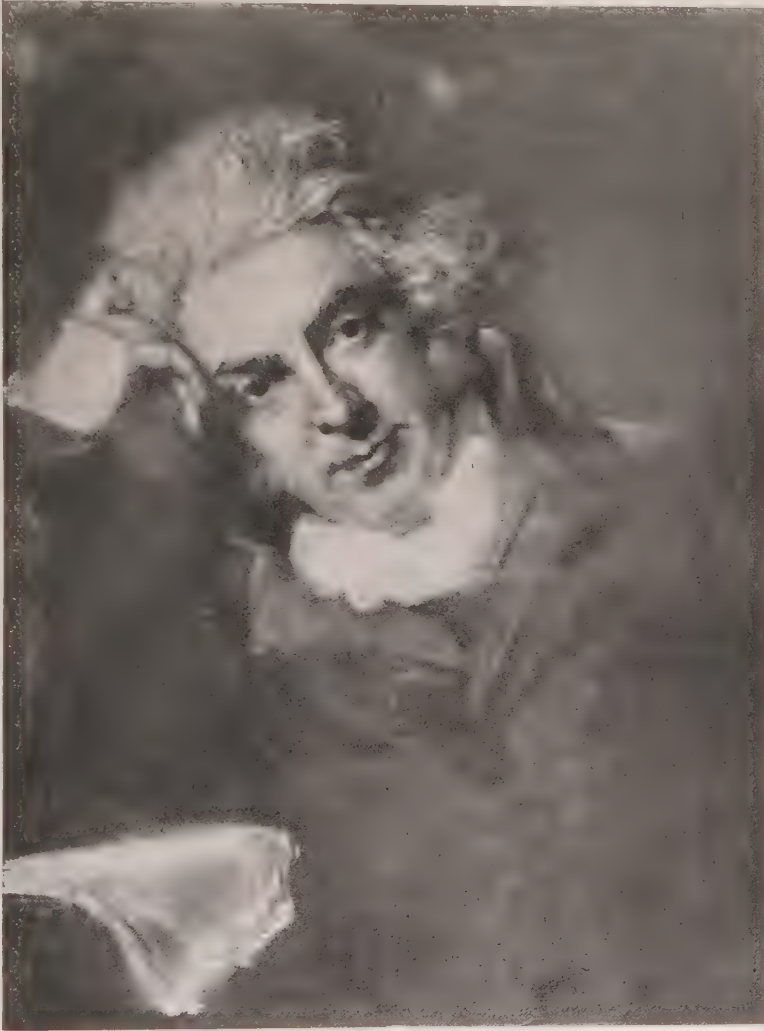
have intervened between the painting of the portrait of Kitty Fisher and that of Mrs. Jordan, for the former died when the latter was only about nine years of age. Probably Peters kept the Kitty Fisher in his studio for many years, and when Dorothy Jordan sat to him he made her portrait a companion one to that of Reynolds's famous model. They are both drawn to waist; Kitty Fisher is in a low creamy-white dress and brown striped over-dress, and wears a grey hat trimmed with black lace. Mrs. Jordan is also in low dress, with creamy-brown bodice and dull-red cloak, her large brown hat is tilted over her forehead, and crowned with a bunch of black feathers.

Mr. Pierpont Morgan possesses two fine examples of Sir Henry Raeburn, R.A., both nearly full-length figures of ladies. One of these ladies is of considerable historic interest. Lady Maitland, the daughter of Daniel Connor, of Ballybricken, Cork, was the wife of Rear-Admiral Sir Frederick L. Maitland (to whom she was married in 1804), who was captain of the "Bellerophon" on the surrender of Napoleon Buonaparte on board that ship on July 14th, 1815. Napoleon admired a miniature of the captain's wife, and when he saw the lady herself he exclaimed, "Ma foix, son portrait ne la flatte-pas: elle est encore plus jolie que lui." The story is told in Maitland's "Narrative of the Surrender of Napoleon." Raeburn painted this

portrait, which was exhibited at Messrs. Agnew's in the autumn of 1905, in 1817; it shows Lady Maitland seated in a landscape, under a tree, in white dress, with slate-coloured shawl round her shoulders, wearing a gold neck-chain from which is suspended a pearl or very small locket. The portrait remained in the family until quite recently. The second Raeburn represents

Miss Jane Ross, daughter and heiress of William Ross, Esq., of Shandwich, Ross-shire, and wife of John Cockburn, Esq.; this lady is also represented seated in a landscape under a tree, in low white dress, with slate-coloured over-dress trimmed with black lace. This portrait was one of the attractions of Messrs. Agnew's exhibition of November and December, 1906.

Two interesting examples in pastel of John Russell, R.A., may be here mentioned. A portrait of Frederick Rey-



FREDERICK REYNOLDS

BY JOHN RUSSELL, R.A.

nolds, the dramatist (1764-1841), whose interesting "Life and Times" affords many entertaining sidelights on the manners and customs of the period in which he was an active playwright. Russell's portrait of him is signed and dated 1790, and was executed for Dr. Bowes; it is a head and shoulders. The subject is wearing a dark bluish grey coat, with white neckerchief, the hair slightly powdered. It has always been regarded as a portrait of the artist himself, but this is an error, as it is totally distinct from any other likeness of him, and the

The Connoisseur

various theatrical and other cuttings on the back of the picture quite dispose of the theory with regard to Russell, whose passion for Methodist principles was of a distinctly aggressive type. This portrait remained the property of Topham's descendants until it was acquired by Mr. Pierpont Morgan, who purchased from the same collection the group, by the same artist, of *The Topham Family*, which was exhibited at the Royal Academy of 1791 as a *Portrait of a Lady and three Children*. The lady is Mrs. Wells, the famous actress, who created the character of "Cowslip" in O'Keefe's "Agreeable Surprise," 1781; she was painted by most of the leading artists of her day—by Reynolds, Romney, and J. R. Smith. The three children (afterwards Mrs. Worksop, Mrs. Aclom, and Mrs. Bowes) were hers by Edward Topham (1758-1820), a celebrated man about town and playwright, who derived perhaps more fame as editor of *The World* than for his plays. Mrs. Wells was undoubtedly a very beautiful woman, and a popular rather than a great actress; she married a Moorish

Jew named Sumbel, and died about 1826; her connection with Topham is told at considerable length and with unnecessary fulness in the "Memoirs" of her own erratic career, which she published in 1811. It is an engaging group of child-life, one of the best, indeed, of this master. Until 1894 it was the property of Rear-Admiral Henry A. Trollope, grandson of the second eldest child in the group.

Mr. Pierpont Morgan possesses an excellent example of Angelica Kauffmann, one of the only two women who have been elected to the full honours of R.A. It is a portrait of Anne, youngest daughter of Sir John Miller, fourth Baronet, and wife of George, third Earl of Albemarle; she is in a low pink dress, which is nearly entirely concealed by a creamy-white mantle, and wears a pink cap with white lace. This picture was painted in 1773, and remained at Quiddenham Hall, Norfolk, until a few years ago. It has only once been exhibited, namely, at the Old Masters in 1873.



THE TOPHAM FAMILY

BY JOHN RUSSELL, R.A.



COUNTESS OF ALBEMARLE

BY, ANGELICA KAUFFMANN

Elizabethan Furniture

By George Cecil

It has been justly observed that the great revolution in Art which began about the end of the fifteenth century, and which convulsed in determined sequence every nation of Europe, did not really subside until the middle of the nineteenth century, when the national styles of the different countries of modern Europe were revived. Viewed in general, art is a tumultuous, ever-restless struggle towards the perfect beauty, ranging from the classic antique ideal of simple flowing lines and severest grace, through the old throes of ornament to the inevitable climax of superabundant ornament—and the consequent eye-weariness—which is in turn rejected and eclipsed.

The access of artistic vitality, pulsing through Europe, came at last to England, and we have it on eminent authority that Henry VIII., in introducing new artists to instruct and improve his people, finally achieved a mixture of Gothic, Italian and Flemish ornament, resulting in the style which is known as Tudor. The Elizabethan examples of Tudor decoration which have come down to us are rich and decorative in the extreme. There is no room for doubt that the work of the Flemish carvers influenced very greatly the tastes and methods of the English craftsmen; experts tell us that while the national characteristics are preserved, the school of Elizabethan ornament can be readily distinguished from foreign products of the period by a certain quaint and unscholarly originality introduced into the treatment of accessories.

Houses of any pretension in the time of Elizabeth were invariably panelled in oak, and, when carved in the best style of Elizabethan Renaissance, are very

rich in design and handsome in result. There is a distinct tendency to run to tall pilasters, with flutings of oak, and Ionic capitals. Mr. Litchfield draws attention to an interesting point in his comprehensive book on furniture, which I take the liberty of quoting:—"While we are on the subject of panelling, it may be worth while to point out that with regard to old English work of this date, one may safely take it for granted that where the pilasters, frieze, and frame-work are enriched, and the panels plain, the work was designed and made for the house; but when the panels are carved and the rest plain, they were bought, and then fitted up by the local carpenter."

The characteristics of Elizabethan wood-work are well-marked: the Tudor rose, the inter-laced strap work, the fluted columns and terminal figures, with trophies of fruit and flowers, are unmistakeable. The interlaced strap work, in especial, is distinctive, and very interesting; it is generally carved in low relief, and, in some cases, encircles the shafts of the columns as a decoration. One of the finest examples of wood-work of the period in question is, perhaps, the carved oak screen of the Middle Temple Hall, and collectors and Art-lovers who take the trouble to go and see it will be liberally rewarded for their zeal. Indeed, it would be impossible to set that stately piece of carving in a more appropriate surrounding:—the lofty double hammer-beam roof, black with age and towering almost out of sight, grim and cobwebbed and misty; the splendid walls, panelled in the Templars' Coats of Arms; the long perspective of iron torch-holders; the severe and sombre lines of low oak tables; all go to produce an impression of vastness,



NO. I.—DRAW, OR SHOVEL-BOARD TABLE, IN THE POSSESSION OF MR. ARTHUR L. RADFORD

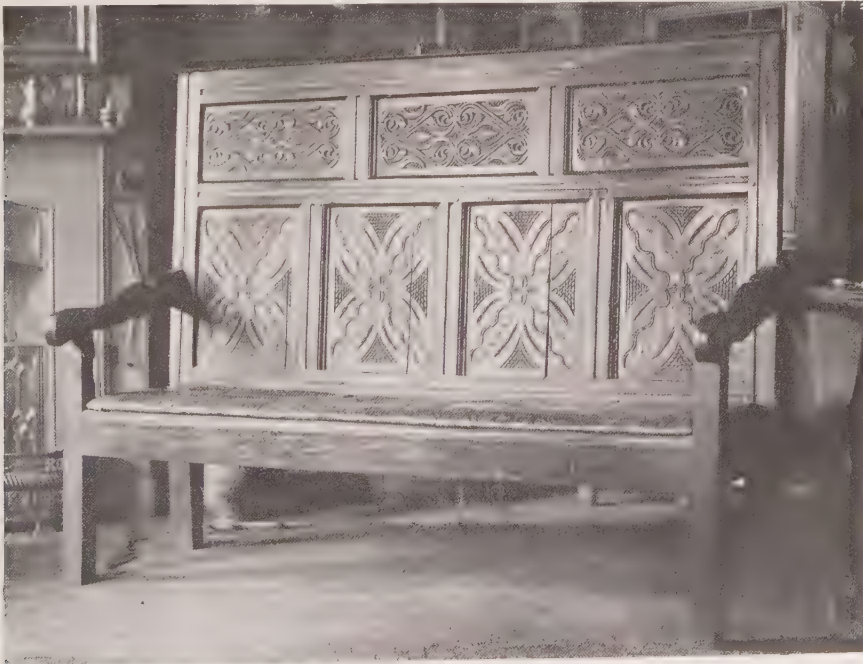
Elizabethan Furniture

a magnificence of scholarly solitude, which is accentuated at one end by the great Vandyke of historic fame, and at the other by the screen under discussion. In such surroundings the carved woodwork, glossed to a brilliant red-brown—like a ripe October chestnut, shows to the greatest advantage, and it has the peculiar interest attaching to old things in not only displaying the taste and skill, but in also breathing something of the atmosphere of its period. The carving is very rich and bold; there is a little of the interlaced strap work in low relief; and some of the fluted columns which bespeak that wave of Renaissance influence of which I have spoken, and which mingle oddly enough with the bold and essentially English character of the fruit, foliage and figures. Some of the Middle Temple carving reminds one irresistibly of Grinling Gibbons' work, though he, of course, flourished more than a century later.



NO. II.—ELIZABETHAN CHAIR, FOUND AT CHELSEA

Historic specimens of Elizabethan furniture give us chiefly hall screens, large four-poster beds heavily



NO. III.—YORKSHIRE SETTLE, FROM MR. WALTER WITHALL'S COLLECTION

carved and richly decorated, tables, chests, chairs, and handsome carved chimney-pieces, covering the wall from floor to ceiling, and making a handsome feature in the room. It seems, moreover, to have been in the Tudor time that the arras, with its awkward weaknesses for dust, draughts, and eavesdropping, gave place to the handsomer and cosier, and distinctly more healthy oak-panelling. In imagining a room of the time under discussion, it must not be forgotten that the sombre, almost funereal effect, has been acquired by age, and that when new it

must have been considerably lighter, if, to our modern taste, less pleasing. The shelves would be decorated by the wealthy classes with Oriental china, brass, pewter and pictures, and from the oak-beamed ceiling, in some cases, were suspended crystal chandeliers.

The minstrels' gallery, which was a feature of the times, gave the native carver and carpenter an excellent opportunity for displaying much skill. A finely carved specimen of the minstrels' gallery of this period is to be seen in that fine old house near Worcester Cathedral, prized greatly by its owner for its romantic and historic association with the escape of Charles II. after the battle of Worcester. The staircase of the Charterhouse and the woodwork



NO. IV.—JOINT, OR COFFIN STOOL

casual observer of old English furniture is its immense solidity. It was made for centuries, and not for a time; and a pleasant study in contrast would be to furnish one room in good examples of Tudor oak, and another in Empire flimsies, showy, ostentatious, and unsubstantial. It is, in fact, worth noting that at the period when Elizabethan furniture was made, the artisans employed were not bound to finish their task within a given time—chairs, stools, tables, cabinets, and settles were a luxury to be found only in the homes of those who were well-to-do, with the result that the demand was a small one.

The illustrations used in this article are both interesting and valuable, showing as they do admirable

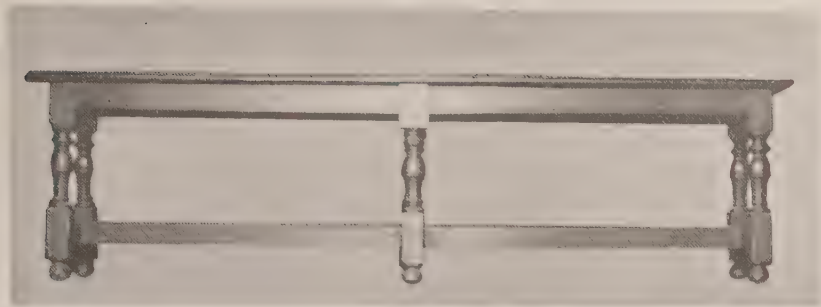
of the Great Hall are amongst the fine specimens of Elizabethan carving which escaped the Great Fire in 1666, other London examples still extant being the Hall of Gray's Inn, with a minstrels' gallery, and the three curious carved oak panels (which Mr. Litchfield mentions) in the Hall of the Carpenters' Company in Throgmorton Avenue. The celebrated Great Bed of Ware, now at Rye House, of course belongs to this period, as Shakespeare has mentioned it in *Twelfth Night*.

The feature that cannot fail to strike the most



NO. V.—DRAW TABLE WITH TRIPLE COLUMN, IN THE POSSESSION OF MR. WALTER WITHALL

Elizabethan Furniture



NO. VI.—ELIZABETHAN BENCH. REPRODUCED BY PERMISSION OF MR. W. WITHALL

examples of the period under review. Amongst the various collectors who are the fortunate possessors of furniture of the Elizabethan style, and who have been kind enough to allow photographs of their examples to be reproduced in *THE CONNOISSEUR*, are Mr. Arthur L. Radford, of The Cedar House, Hillingdon, whose private collection of antiquities ranks with the best in England, Mr. Walter Withall and Mr. Edward Frampton, the well-known stained-glass artist and fresco painter. No. i. shows a fine example of a draw-table, or shovel-board, from Devon, which was formerly the property of the Drake family of Nutwell Court, Devon, and which is stated to have once belonged to Sir Francis Drake. It is in the collection of Mr. Radford. Of Flemish origin, it is very similar to the one which is to be seen in the Stadt House, Haarlem, Holland; its dimensions are seven feet long, two feet eight inches wide, two feet nine inches high, drawing to eleven feet three inches. No. ii. is a chair found at



NO. VII.—PANELS OF AN ELIZABETHAN CABINET, IN THE POSSESSION OF MR. EDWARD FRAMPTON

end. Nos. v. and vi. show a draw-table with the triple column and a bench. For the benefit of those who are not up in the subject, it may be as well to explain that these draw-tables are so-called because the two under-leaves draw out, thus enabling the host to seat an additional number of guests. The above examples are from Mr. Withall's interesting collection of curios, a collection which includes some valuable pictures by old and modern masters,



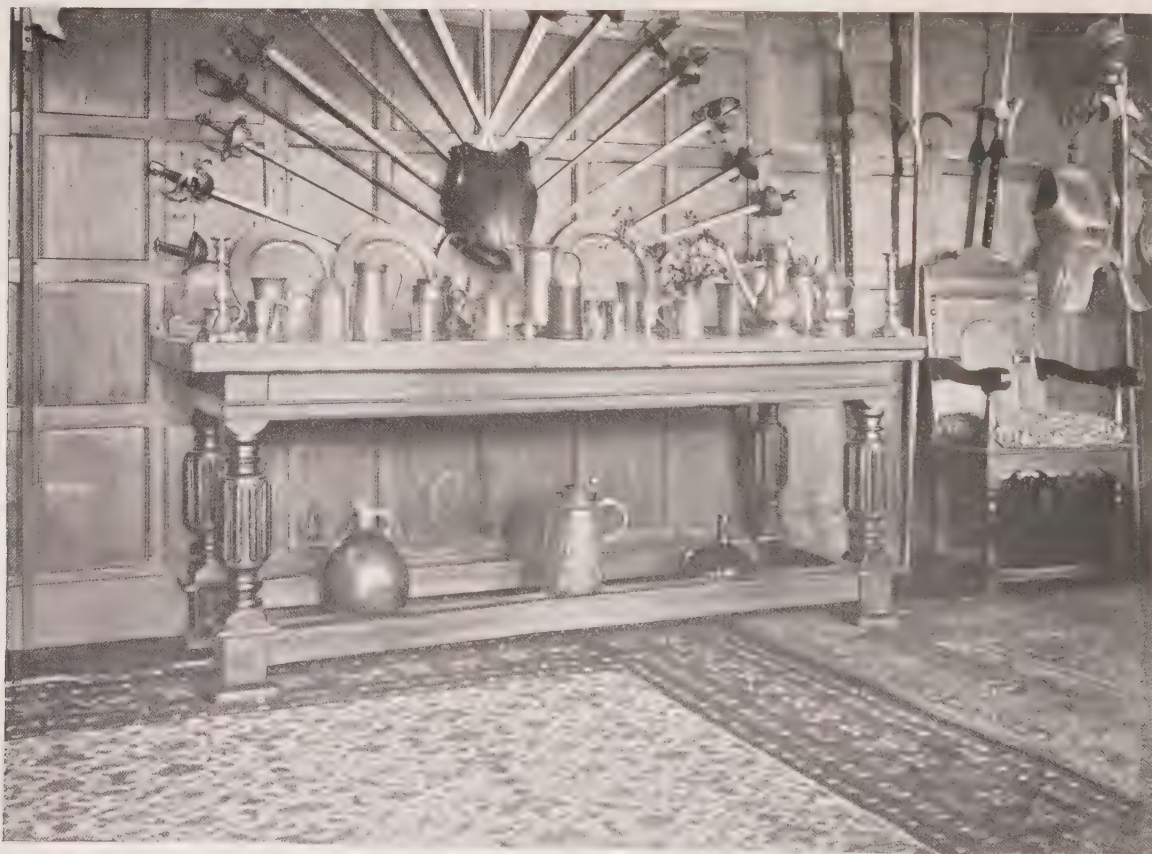
NO. VIII.—CARYATIDES OF MR. FRAMPTON'S CABINET

several Peascod breastplates, a Charles II. demi-suit of armour, a genuine silver nef, a James I. loving cup, and many fine pieces of furniture — chiefly cabinets and stools.

Nos. vii. and viii. are of portions of Mr. Frampton's beautiful Elizabethan cabinet, which was unearthed at a farmhouse in the North of England. They give the reader some idea of the panels, the central figure in the decoration being a cherub's head of the Grinling Gibbons' school. Particularly fine are the caryatides, which, by the way, are decorative rather than constructional, and which turn on an iron

pin. No. ix. shows the "Wadham" table, from the collection of Mr. Arthur L. Radford; it is a typical English Elizabethan draw-table, differing from the other examples shown in that it draws from one end only. It is seven feet six inches long, three feet high, and two feet eleven inches wide, its total length when extended being eleven feet. This table was brought from Scotts, Ilton, Somerset, a small Elizabethan house, now used as a farmhouse, and which still contains a considerable amount of oak panelling in the chief rooms on the ground floor. This panelling has a finely carved cornice of foliage and grotesques, and on the consoles, or brackets, of the pilasters there is alternately the crest of Wadham, the stag's antlers and rose between, and the eagle and bars of Walrond. The date of the workmanship would be contemporary with the Founder of Wadham College, Oxford, Nicholas Wadham, of Merefield, Ilton, and from the fact that the panelling is not *in situ*, but has at some time been cut to fit the rooms, there is little doubt that when Merefield was pulled down, this panelling and the tables were moved to Scotts. John Wyndham (from whom the property descended to the Earls of Egremont,

and who married Florence, sister of Nicholas Wadham), disliking the situation of Merefield, which was in a wood, caused the house to be pulled down, and built with part of the materials used in the old house, a farmhouse, known as Woodhouse, and an almshouse at Ilton. There now remains of the mansion of Merefield only a piece of an old wall, surrounded by a moat. The table had to be taken to pieces to enable its present owner to get it out of the panelled room in which it had rested for nearly three hundred years, having been placed there when Merefield was destroyed about the year 1612. The table was, without doubt, the hall-table of Merefield, and when that place was destroyed, served the same purpose at the humbler abode of Scotts. Having been always well cared for it is in an excellent state of preservation. There was a smaller draw-table at Scotts, but this was removed over twenty years ago, and Mr. Radford has been unable to trace it. Mr. Radford is also the fortunate possessor of another West Country draw-table from Devon, a smaller one, which measures five feet in length, two feet eight inches in width, two feet nine inches in height, drawing, at each end, to seven feet three inches.



NO. IX.—THE "WADHAM" TABLE, IN THE POSSESSION OF MR. ARTHUR L. RADFORD



MRS. MARK CURRIE, BY GEORGE ROMNEY
NATIONAL GALLERY

(From a plate printed in the original colours by Hanfstaengl)

Engravings Etc.

Etchings by Sir Charles Holroyd

By Selwyn Brinton

THE recent appointment of Sir Charles Holroyd to the vacant Directorship of the National Gallery was recognized by the public as a step upwards in a very successful career, and one which was amply justified by nine years of administrative experience in the gallery of British Art bequeathed by Mr. Tate. But Sir Charles is not only an administrator and an Art Director, but also himself an artist; he is a brilliant draughtsman and painter, an experienced art teacher, and holds an individual position in the art of contemporary etching—a position which it is the purpose of this article to examine more closely.

Sir Charles is essentially a worker, and the qualities of sincerity and strenuousness give the keynote to his art, as well as to his success. Born at Leeds on April 9th of 1861, when he had completed his general education at the Grammar School of his native city he entered upon the special study of mine-engineering at the Yorkshire College of Science. But though his abilities seem to have shown good promise in this direction, with him, as with others, the artistic impulse was too strong to be denied. He decided on entering the Slade School of Art, where what he had seen of Professor Legros' work—and amongst this without doubt the Professor's etchings—had attracted him; and these

four student years in London were of marked importance to his career. He won the medal for painting from the life, prizes for landscape, for etching and composition, and finally a travelling scholarship, which enabled him to spend two years on the Continent.

Newlyn, a small town in Cornwall, was then coming into notice as an artists' colony, and on his return to England, Mr. Holroyd went there for six months, and there painted a fishing scene, *Painting the Sail*, which was exhibited in the 1885 Academy. But it may be doubted whether the decided Naturalism of

the Cornish school would have ever satisfied his temperament. Rome, Florence, Assisi, Venice, had already been visited by him in those precious years of travel, and seem to have given him that sympathy with classicism which, combined with the strength and solidity of his technique, seems to assert itself in all his later etchings; and now an opportunity came to him which was to enhance both his acquired position and his technical knowledge. He was offered by Professor Legros the post of assistant at the Slade Art School; and this second period of four years, now no longer as student, but as a teacher, was evidently of immense advantage in forcing him to impart and explain to others the ideas which he had himself acquired, in bringing qualities of sound



SAN SIMEONE PICCOLO, VENICE BY SIR C. HOLROYD

draughtsmanship under his constant critical notice, while his own early work at this time had the benefit of trained guidance and supervision.

But Charles Holroyd was already too strong a man to become a mere imitator of Legros and the men immediately around him; he never, indeed, had abandoned his independence, and soon began to develop marked qualities of his own. His feeling for classicism in its best significance—I mean for suavity of line and harmony of composition—soon led him apart from the rugged severity, and often the insistent

the courteous Abate, whose kindness I have known, had been his host during this visit; perhaps he had delighted in the old frescoes of Sodoma and Signorelli upon the cloister walls, for one etched plate of his, exhibited in 1893, shows "How Bazzi painted the cloisters in Monte Oliveto." Most certainly he must have studied with deep interest that daily monastic routine of life, which has found such admirable expression (note especially *The Coro, Monte Oliveto*, with its breadth of treatment and finely handled light and shadow, and *A Well at Monte Oliveto*) in this series.



OVAL FOUNTAIN, VILLA BORGHESE

BY SIR CHARLES HOLROYD

ugliness of the French Professor's *œuvre*, while he preserved the simplicity and strength, which were qualities he could sympathize with and fully appreciate. We notice these qualities already in his early paintings, *Pan Piping*, *The Supper at Emmaus*, *The Death of Torrigiano*, and still more in his etchings, with which we are here more immediately concerned. The "Monte Subasio" set of plates, some half-dozen in all, deals with scenes of that hillside of Assisi where S. Francis had lived and prayed and preached; the "Monte Oliveto" plates treat monastic life in Italy of to-day, such as the artist could see himself when staying with the monks in that great pile of mediæval buildings which crown those bare volcanic ridges of the hill-country above Asciano. Perhaps

On the 4th of March, 1898, I find that the Secretary of State gave the Royal sanction to the "application on behalf of the Royal Society of Painter-Etchers, that in future the Society may be known as the Royal Society of Painter-Etchers and Engravers; and I am to acquaint you that Her Majesty has been graciously pleased to approve of the proposed change of title." In the year following, 1899, Mr. Holroyd's name appears upon the Council, and it will be interesting to follow his etched work in the Society's exhibitions from this point.

The Society's Seventeenth Exhibition (1899) saw the three prints of the "Monte Subasio" series, *The Lavabo*, *The Coro*, and *The Confessional*, all fine examples of the artist's work, as well as his *Wood*

Etchings by Sir Charles Holroyd

Nymphs and the *Canal Grande* from his Venetian series, and two scenes from the "Eve" series—*She took the fruit thereof* and *Adam and his wife hid themselves*, and two ex-Libris portraits. The 1900 exhibition saw the *Refectory* from the "Monte Subasio" series, an *Adoration of the Shepherds*, which was thoroughly Italian in feeling, a *Naiad*, and that fine plate of *Tadworth Common*, which is of special

The 1902 Exhibition, to which Legros sent some etchings on zinc, saw Mr. Holroyd's *Courtyard of the Carceri*, two plates of *Pine Trees on Lord Tennyson's estate at Freshwater*, *Eve finding the body of Abel*, and *The Pastoral*. Let us examine this little plate, of which a good print, lent by the artist himself, now lies before me.

We seem to trace the influence of Giorgione's



NIGHT

BY SIR CHARLES HOLROYD

interest as having been etched in the open air,—a method of work which I shall shew later that Sir Charles still practises whenever possible. It has been said of this plate that "the translation of a pencil sketch or a number of studies into an etching, especially of a landscape, necessarily sacrifices something of that intimacy and inspiration which comes from the first-hand aspect of nature"; and the same critic, himself an etcher, adds that "though the sky—entirely a printer's addition—is weak, except for this the plate is beyond the reach of attack."

famous painting of the *Salon Carré* in the three nude figures of women, one of whom, her brows wreathed with the laurel, holds a violin at arm's length, while another girl, robed in a rich Venetian dress, seems to hold a lute or mandola. The composition of the figures, and their beauty of line and form is alike admirable, and the broken landscape makes a rich and appropriate setting. I am happy to give an illustration of this fine plate. 1902 saw four Venetian subjects exhibited by our artist, *The Grand Canal*, *S. Pietro in Castello*, *The Canal of the Giudecca*, and

The Campanile of S. Pietro in Castello; and now, too, the public saw his interesting plates of the *Flight and Fall of Icarus*. I understand that this last subject was suggested by the sight of a drowned gull floating down the lagoons: in any case the beauty and strength of these grand sea-birds, whom I have often watched to hover and swoop around the stern of a great "Liner," find expression in the plate where Daedalus watches his daring son's upward flight into the skies, and in that scene where the sun's rays soften the wax joinings of his wings, and again where he falls headlong, like a shot bird tumbled over in his quick flight.

The 1903 catalogue is not in my hands, so I am obliged to turn to 1904, when Sir Charles Holroyd's name appears as one of the honorary officers of the society. This 1904 exhibition was one of special interest. It contained a very fine loan collection of



AN ETCHED PORTRAIT

BY SIR C. HOLROYD

the engravings of Andrea Mantegna, including his wonderful *Contest of Marine Gods*, his *Christ in Limbo*, and his *Dance of Nymphs on Parnassus*. Here, too, beside the work of Menpes, Goff, Haig, Chahine, and Helleu, Sir Charles Holroyd exhibited his *Wood-witch*, *The Bather* (a "dry-point" etching this last), and *Dian Hunting*, as well as his Roman scenes of *Tusculum*, the *Porta Nomentana*, and the *Oval Fountain, Villa Borghese*, of which I have been able to secure a print for illustration.

The 1905 exhibition saw ten plates from his hand, of which the titles, *Nymphs by the Sea* (see illustration), *The Rose and Crown*, and the *Round Lock*, both from the Medway River, and portrait etchings of Professor Legros and the Right Hon. Leonard Courtney, may illustrate the variety of subject. In 1906, Sir Charles turns back to Venice in a fine series of eight plates, one of which, the *Fondamento della Zattere*, he has



LANGDALE PIKES

BY SIR CHARLES HOLROYD



A PASTORAL

BY SIR CHARLES HOLROYD

kindly lent me for illustration. This etching seems to give exactly the character of that view looking across the Giudecca, with its broad expanse of water, and beyond it the long line of buildings broken by the Dome of the Redentore. Technically, too, this seems to me a very fine etching; the strong shadows of the foreground helping the wonderful sense of atmosphere and distance, which is preserved in the great vault of sky that is mirrored in the lagoons. Another print of quite a different scene seems to me no less noticeable. This is the *Langdale Pikes*, which was also exhibited in 1904 at the Society of Painter Etchers, and which I include in my illustrations. Here the reader will note how the great masses of rock tower one above the other, and how powerfully in a few strong lines from the burin the geological formation is suggested.

I have followed so far the work of Sir Charles Holroyd in the Royal Society of Painter Etchers, of which he has now become Vice-President, because it gives us a clue to the sequence of many of his most interesting plates; but there are many others of first importance which I have not yet named. Among these is that beautiful woman's head, called *Night*, of which I have been so fortunate, through the artist's kindness, as to secure a plate for illustration; among Venetian subjects, too, his fine plate of the *Salute Church*, and that of *S. Simeone Piccolo*—another of my illustrations—whose dome,

rising above the palace roofs, with a tangled group of boats in the foreground, is a fine example of the artist's solidity and strength of drawing.

Then, among figure subjects *The Young Triton*, which appeared in the Society's Exhibition of 1902, and in which the sea-nymphs climb to the crest of the wave, while the topmost of them supports on her arm the baby Triton, who blows lustily his conch shell; and again that beautiful plate of *Nymphs by the Sea*, which I am delighted to be able to include in my illustrations.

There is a study by the artist in gold point of the two figures in this composition, who are, of course, reversed in the plate; but in spite of the great delicacy of the drawing, shaded in Legros manner in fine line work, we see at once how the plate has gained from the masterly treatment of the background of sea and sky and trees, and the depth of shadow in the modelling of the figures themselves. Among subjects in which the figure is subordinated to the landscape, two magnificent plates, *The Storm* and *The Prodigal Son*, have to be noted, and the fine study of *A Yew Tree on Glaramara* impresses us at once by its force of drawing, though the near foreground is perhaps a little worrying and inconclusive.

It will be of interest now to leave the etchings themselves, and devote our remaining space to the technique and inspiration of the artist himself; and



FONDAMENTO DELLE ZATTERE, VENICE

BY SIR CHARLES HOLROYD

here I am so fortunate as to be able to give in some measure his own direct impressions. Etching may be defined broadly as line drawing with a pointed tool upon a prepared metal plate—generally of copper—which will return an impression upon paper when rubbed with ink; and yet again the art sub-divides itself into that method of work in which the lines are thus made with the tool's point, but then accentuated or bitten into the copper by the use of an acid bath, and that other method which is known as "dry-point," in which no such means of accentuation is used, but all is done by the pointed tool itself upon the metal plate. The most of Sir Charles Holroyd's work falls into the former class, though in an occasional print (*The Bather*, exhibited 1904, is an example of this) the dry-point only has been used. But though the artist uses the acid bath to strengthen his etching, he tells me that he relies very much upon his first impression from Nature (much of his landscape work being etched direct upon the plate in the open air from the scene before him), and that as a rule the biting is of the simplest character, and, though the point may be used subsequently, the plate is retouched by him as little as possible afterwards. No more delightful change, Sir Charles remarked to me, could be found from his arduous indoor work at the National Gallery or the Tate Gallery than thus to get back to art in Nature—to Venice as last year, or to the English Lakes—as he proposes this year, and translate his direct impression of Nature with

the burin on to the plate before him; and though this method has been criticised by those artists who prefer to work up their plate in the studio from carefully prepared studies, yet we see in Sir Charles' work how the direct impression of the scene—its atmosphere, its character, its individuality—comes home to us in his plates which have been done in this way. Here, too, at this point in our conversation the artist owned to me how much he had learnt from the prints of the great Mantegna, whose work he told me that he had often copied himself with the burin.

Then he added that he felt that the etcher's art, in both the past and in the present day, has depended in some ways too much for its effect on the "picturesque," on the charm of broken lines and surfaces, that Rembrandt's immense genius had directed the art of his successors too exclusively to the possibilities offered by this point of view. That is, indeed, he said, a branch of the art which we cannot afford to neglect, and which has its own great and inherent attraction; yet, even while admitting this, Sir Charles pointed out that it might be possible and permissible to lay that point of view aside, that a certain Greek simplicity and beauty of line, which is wholly different in sentiment, is no less within the technique of the etcher's art. He instanced at this point of our discussion an etched portrait by Ingres of the Bishop of St. Malo, as illustrating the point of view here expressed. Etching, he said, has been devoted to character

Etchings by Sir Charles Holroyd

rather than to beauty ; let us keep all the character we can, but let us remember that within the scope of the etcher's art there is room for both.

Sir Charles Holroyd's total output of plates has now reached the number of three hundred : his visit to Venice last year was responsible for twelve, and he tells me that he hopes to achieve the same number or more at the English Lakes this summer. What he felt as a great encouragement to this side of his life-work was, he added, the uniform kindness and interest with which his etchings had been received in Germany. Several of these have been recently included in the collection of the Dresden print room, and have found an appreciative audience.

Perhaps I should not be trespassing beyond my rights as a critic if I suggested here to the distinguished artist and Director, who has already felt and expressed the classic charm of Italy and the beauty—softer and more verdant—of English scenery, that within the forests of the Fatherland there is a wonderful theme awaiting the etcher's illustration (a theme whose beauty and mystery old Lucas Cranach felt centuries

ago), and in which his knowledge of the figure might be combined in German legend and "Märchen" with the broken lights and deep mysterious shades of the great forests.

In conclusion, I add a few words on a very beautiful plate by this artist, which is in the hands of Mr. E. A. Seemann. Although here the figures of the two nymphs—who recall their sisters of *The Pastoral*—predominate, yet to me one of the extraordinary beauties of this plate is the treatment of the landscape. The two girls—one naked, the other partly draped—lie beneath the shade of a great oak tree ; at their feet is a little quiet lake, and beyond this the splendid woods stretch to where, in the distance, a Castle or Abbey emerges from their foliage, against the noble outlines of the mountain. crests, defined against the sky. And the sense of distance is perfectly conveyed, as in the Umbrian paintings of Perugino ; we breathe here, we have room to move ; and here, too, surely my hint above is justified by the artist's noble treatment of the figure wedded to the most beautiful sylvan landscape.



NYMPHS BY THE SEA

BY SIR CHARLES HOLROYD



Gold and Silver Lace

Part II.

By M. Jourdain

FRANCE.

THE three centres of metal lace-making in France were Lyons,* Paris, and Aurillac.

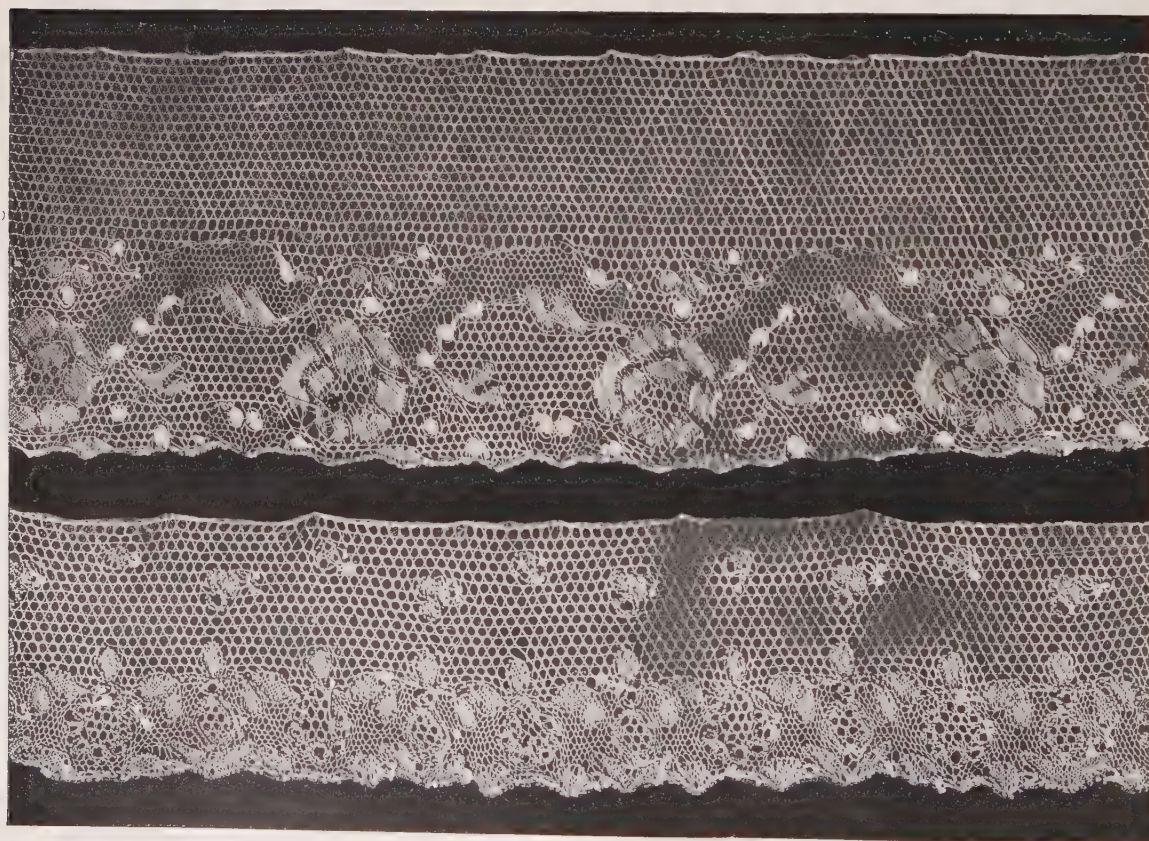
The *Livre Nouveau de Patrons* and *Ileurs des Patrons*, both printed at Lyons,† give various sketches to be executed "en fil d'or, d'argent, de soie, et d'autres."

* "Les dentelles d'or et d'argent, tout fin que faux, se fabriquent presque toutes à Paris, à Lyon, et en quelques endroits des environs de ces deux grandes villes."—Savary.

† The first has no date; the second is dated 1549.

Lyons made gold and silver laces similar to those of Paris, but inferior in quality,‡ and towards the middle of the seventeenth century its manufacture was the largest in the kingdom, and had a large trade with Spain and Portugal. Upon the Revocation of the Edict of Nantes, this manufacture, which was almost entirely in the hands of the Huguenots, was transferred to Geneva.

‡ "L'on travaillait plus particulièrement à Lyon l'or faux de Nuremberg."—Seguin, *La Dentelle*.



METAL LACE

LATE EIGHTEENTH CENTURY

FRENCH



METAL LACE

LATE EIGHTEENTH CENTURY

FRENCH OR ITALIAN

The gold and silver laces of Paris were superior in design and in the quality of the metal employed. In the seventeenth century the so-called Point d'Espagne formed a large article of commerce in France until the Revocation of the Edict of Nantes, being introduced by one Simon Châtelain, a Huguenot, who died in 1675, having amassed a large fortune. In an inventory of the effects of the Duc de Penthièvre we have an entry of "Point d'Espagne d'or de Paris, à fonds de réseau."*

Some specimens in the Museum at Le Puy, which are attributed to Aurillac, are not of wire, but of strips of metal twisted round silk.† Points d'Aurillac were highly esteemed in the seventeenth century, and the greater part of them were sent into Spain. Towards the close of the century they fell into disfavour—the "domaine du vulgaire."

During the nineteenth century attempts have been frequently made to make a mixed lace of silk and gold or silver at Caen and Bayeux, but the fashion has always been of short duration.‡

In the time of Louis XIV. the gold laces formed

of themselves a special commerce, and had their shops in the "rue des Bourdonnais and the rue Saint Honoré, entre la place aux Chats et les piliers des Halles." Their importance is shown by the sumptuary edicts of the seventeenth century, and also by their mention in the Révolte des Passemens.§

At the close of the seventeenth century metal laces were made with contrasting threads, some fine and some coarse; and sometimes the design was accentuated by a cordonnet of coloured silk chenille, as in a well-preserved specimen of gold and silver lace in the Musée de Cluny.

During the reign of Louis XV. gold and silver lace was still largely used; but the patterns were lighter, and, according to M. Seguin, it was then that the réseau ground was popular for metal laces.||

The hand-painted engravings in the Victoria and Albert Museum, representing ladies in costumes of the late seventeenth and early eighteenth century, are ornamented with gold and silver lace.¶ "The gold and silver laces shown in them are of two sorts, the one a small bordering of little fan-shaped motives, through the edge of which a twisted double thread passes, the other a broader sort of lace with a pattern traced in thick double lines of gold and silver gimp,

* 1732. Garderobe de S.A.S. Mgr. le Duc de Penthièvre. *Arch. Nat.*, K. K. 390-1.

† "Au nombre des anciennes et belles pièces de dentelles qui font partie de ma collection, je signalerai surtout une sorte de guipure en fils d'or et d'argent trouvée au Puy, dont le dessin en entrelacs parfaitement accentués rappelle l'époque de la Renaissance."—M. Théodore Falcon.

‡ *La Dentelle*, Seguin.

§ *History of Lace*, Mrs. Palliser.

|| *La Dentelle*, Seguin. This is later than the use of the réseau in thread laces, which began about 1680.

¶ Nos. 1,197-'75 and 1,196-'75.

passing through the meshes of a réseau ground, with close work here and there, of twisting and close lying double threads.*

An interesting collection of gold laces, many of which are French, is to be seen at the Cinquantenaire Museum at Brussels. Illustrations iv. and v. (see No. 65, pp. 11 and 12) is a piece of silver lace with square-meshed réseau ground covered with applied motifs of embroidery in coloured silks; representing flowers, fruit, and a church, which are certainly not French in spirit. The collection includes some French flax laces of loose make, in which motifs of gold are introduced. The collection of metal laces of the early eighteenth century, from St. Mary's Church, Dantzic, in the Victoria and Albert Museum, are either French or Dutch. The designs in the more elaborate specimens are certainly French, and are either of French manufacture, or of Dutch under the influence of the French emigrants.

SICILY AND RUSSIA.

Sicily was celebrated in early times for its gold metal laces; and in Switzerland, "Zurich," writes Anderson, "makes much gold, silver and thread lace."

The oldest specimens of Russian metal lace, according to Mme. Davydoff, show a row of lozenges upon a réseau ground. For these, the word *kroujevo* was used, which meant originally a trimming.† It was, indeed, only in the eighteenth century, when metal laces began to fall out of fashion, that the word *kroujevo* began to be used as a special term for bobbin-made thread laces. In the reign of Catherine II. there was an establishment of twelve gold-lace makers at St. Petersburg, which it is said were scarcely able to supply the demand.

ENGLAND.

Gold thread was made

* *Catalogue of Lace, etc., in the South Kensington Museum*, A. S. Cole.

† "La Dentelle (kroujevo) est une garniture d'or ou d'argent le long de la basque et aux bords des vêtements de grande tenue des souverains, large ou étroite, grande ou petite, avec bordure ou frange." — *Les grandes sorties des Tsars*, Stroiëff (Moscow, 1844).

at a very early date in England. It is mentioned in 1238, when a mandate from the King commands the mayor and aldermen of the city of London to see that gold bore no colour but its own, except in the case of gold thread.‡ In this century English ladies used to make for themselves the gold thread needed for their embroidery, by twisting long narrow strips of gold round a line of silk or flax.§

Gold and silver passement was largely worn in Queen Elizabeth's time, the more expensive qualities generally being specified as of "Venice." By Elizabeth's sumptuary laws, no one under the degree of a baron's eldest son's wife (with certain exceptions) was allowed to wear passement of gold or silver. It was bought by weight;|| sometimes it was mixed with silk, and sometimes enriched with pearls¶ and spangles. A gold embroidered linen cap or hood of the seventeenth century in the Victoria and Albert Museum is fringed with lace of plaited and twisted gold thread, ornamented with gold spangles.**

In the reign of James I., among the divers reasons of the scarcity in the county of Northampton,†† is said to be the great waste of coin by making gold and silver lace, and "gilding" daggers, coaches, "and such like vain things that might well be spared." Gold lace was considered as a cheaper and better investment than embroidery, for the lace could always be removed.

A "small" and "broad" gold lace is noted in a letter of this reign, and in both these a pattern with "the panes" (diamond-shape) with a cut in the middle is recommended as the best.‡‡

‡ *Close Roll*. 22 Henry III., m. 6.

§ *Old English Embroidery*, F. and H. Marshall (1894).

|| "Bone Lace wroughte wth sylver and spangells vij ounce at IX^s thounce. Ixij^s." — *Extracts from the Accounts of the Revels at Court*.

¶ In 1573, under the head of "Perles and Flowers," is an entry of "perles set upon silver bone lace for the Ladys Maskers heade." — *Extracts from the Accounts of the Revels at Court*.

** 920-1,873, Victoria and Albert Museum.

†† *MSS. of Lord Montague of Beaulieu. Hist. MSS. Comm.*

‡‡ 1693, April 15. "Imbrotheringe is now very dear. Also much gold lace worn, which in my opinion is

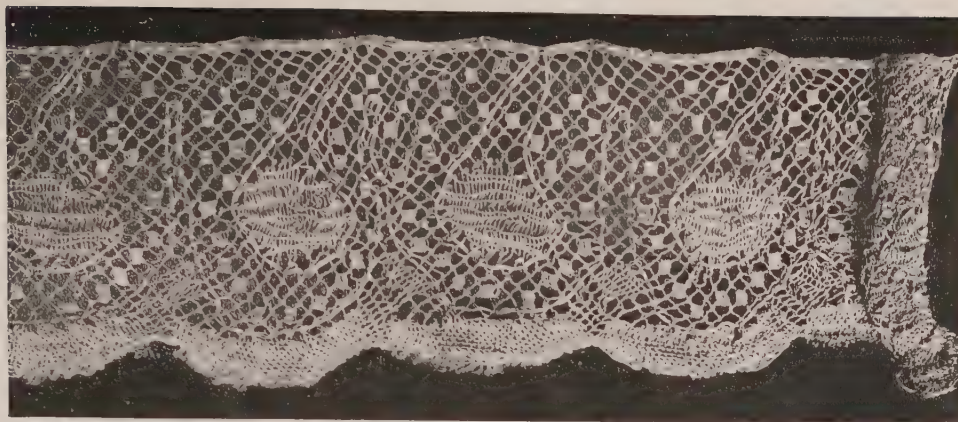


METAL LACE

EIGHTEENTH CENTURY

RUSSIAN

Gold and Silver Lace



METAL LACE EIGHTEENTH CENTURY

At a time in this reign when the monopoly of gold thread was granted to George Villiers, Duke of Buckingham, the thread was so scandalously debased with copper as to corrode the hands of the artificers, and even the flesh of those who wore it. This adulterated article was sold at an exorbitant price, and if anyone was detected making a cheaper or better article, the firm were empowered to fine and imprison him, while a clause in their patent protected themselves. Finally, the House of Commons interfered, and the monopoly was abolished. Gold embroideries and gold lace were then so universally worn by men and women, that the profit made upon a monopoly of gold and silver threads must have been immense.*

In 1614,† Richard Dike and Matthias Fowle, merchants, obtained a patent for making gold and silver thread after the manner of Venice, which was to “forge, beat, and flat with hammers, and to cut with shears; and then to spin the same upon silk.” This method they failed to bring to perfection, whereupon they obtained a new patent with an addition for the “drawing of gold and silver wire and milling it after the manner of England and France.”‡ This, however, was not a new invention, but already an “old trade” in England.§

cheaper and better. There is of divers sorts, some trimmed with small gold lace, and some with broad; in my opinion broad lace, of either the panes with a cut in the middle, is best.”—*MSS. of G. A. Lowndes, Esq. Hist. MSS. Comm.*

* In 1606 James had given a license to the Earl of Suffolk for the import of gold and silver lace.—*B.M. Bib. Lansd.*, 172, No. 59. In 1611 we find a re-grant to the Earl of Suffolk of the moiety of all seizures of Venice gold and silver formerly granted in the fifth year of the king.—*State Papers, Dom. Jas. I.*, Vol. LXIV., 66. In 1622 a lease on the customs on gold and silver thread lace is given to Sir Edward Villiers.—*Ibid.*, Vol. CXXXII., 34.

† This is referred to in the *Calendar of State Papers* under September 27th, 1604, but the correct date is 1614. The patentees also had a special license dated January 10th, 1616.

‡ *MSS. of the Duke of Buccleuch and Queensberry*. Vol. I. *Hist. MSS. Comm.*

§ The art of drawing wire was introduced into England in 1560.

The English attempts at making gold and silver thread appear for a time to have been unsuccessful. In 1619, a license is given by the King to two persons to import gold and silver thread from abroad, “forasmuch as they cannot make gold and silver thread of a good colour.”

In 1622, a petition is made by two Dutchmen of Dort, showing that the manufacture of gold and silver thread, purple, etc., in England, was “a great waste of bullion,”|| the Dutchmen being possibly of opinion that it was more to their own advantage to export such articles into England. After a lapse of three years the petition is granted. In 1624, James renews his prohibition against the manufacture of “gold purples” as tending to consumption of the coin and bullion of the kingdom.”¶

Gold lace was exported in considerable quantities to India in the reign of James I., and continued to be so in the reign of Charles I.,** by which time the manufacture of gold and silver lace in England†† had improved to such a degree that the officers of the customs in 1629 stated it to be their opinion that the duties on gold and silver thread would decay, “for the invention of Venice gold and silver lace within the kingdom is come to that perfection that it will be made here more cheap than it can be brought from beyond seas,” a boast which was really justified, for the lease of twenty-one years granted in 1627 to Dame Barbara Villiers, of the duties on gold and silver thread, became a loss to the holder, who, in 1629, petitions for a discharge of £457 10s. arrears due to the crown.

|| *State Papers, Dom. Jas. I.*, Vol. CXXXII., 34.

¶ *Foedera*, Vol. XVII., p. 605.

** *State Papers, Dom. Charles I.*, Vol. CXLIX., No. 31.

†† Milton's daughter, Anne, was brought up to the trade of making gold and silver lace. “Anne Milton is lame, but hath a trade, and can live by the same, which is the making of gold and silver lace, and which the deceased (John Milton) bred her up to.”—*Todd's Life of Milton*.

An act in 1635, however, prohibits the use of "gold and silver purles" except manufactured in foreign parts, and especially forbids the melting down any coin of the realm—a measure which generally follows upon a shortage of money.

A skilful fraud was introduced about this time from Holland. About 1637 an invention of drawing silver wire with a copper core, which was first practised at Dort, was brought into England, and works were set up at Stepney and Old Ford. The cheat was, however, discovered, and the King and Privy Council seized a great quantity of the manufacture.

In the reign of Charles II. the hand spinners of gold wire, thread, lace, and spangles of the City of London, petition that "Having heard a report that the Parliament intend to pass an Act against the wearing of their manufacture, they hope it intends the reform not the destruction of their craft, for by it many thousands would be ruined. Let every person," say they, "be prohibited from wearing gold, silver, and thread lace—that will encourage the gentry to do so."*

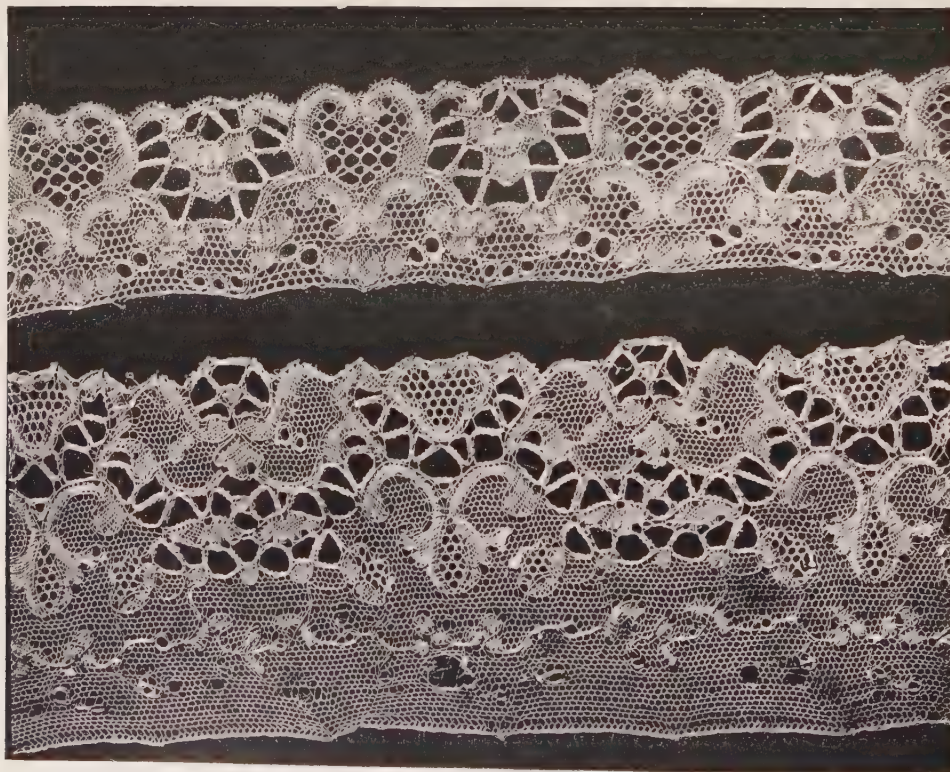
In 1664 the wire-drawers, spinners, and bone-lace

makers, "being many thousands in number," complain in a petition of the inferior quality of gold and silver thread. "The wire put on silk is now made so thin that it will not bear touching"; and while the proper proportion is 5 ounces of plate on 3 ounces of silk, now not above 2 ounces of plate is put on 6 ounces of silk.

The entry of foreign-made gold and silver lace was prohibited in 1711 by Queen Anne, under penalty of forfeiture and a fine of five pounds, in consequence of the excesses of fashion. Malcolm tells us of a green silk knit waistcoat, with gold and silver flowers all over it, and about 14 yards of gold and silver thick lace on it.† There was a marked tendency towards the end of the reign of George II. to encourage native industries, and in 1749 the royal assent was given to an Act preventing the importation or wearing of gold, silver, and thread lace manufactured in foreign parts. In the ensuing reigns gold lace was much less in use, and became restricted almost entirely to military dress, metal lace being replaced by thread laces throughout Europe.

* Mrs. Palliser, *History of Lace*, p. 335.

† *Manners and Customs*, Vol. V., p. 230.



METAL LACE

EIGHTEENTH CENTURY



Dhe costume of a
Woman in the reign
of King Henry VII.



English Costume Henry VII. By Dion Clayton Calthrop and Gilbert Pownall

COSTUME OF THE WOMEN IN THE REIGN OF
HENRY VII., FROM 1485 TO 1509.

TAKE up a pack of cards and look at the Queens. Here you may see that extraordinary head-gear as worn by ladies of the end of the fifteenth century and in the first years of the sixteenth, worn in a modified form all through the next reign, after which that description of head-

stole of stiffened material, also richly sewn with jewels, and the whole pinned on to a close-fitting cap of a different colour, the edge of which showed above the forehead. The more moderate *head-dress* was of black again, but in shape nearly square, and slit at the sides, to enable it to hang more easily over the shoulders. It was placed over a *coif*, often of white linen or of black material, was turned over from the forehead, folded and



A LEATHER SHOE, SLASHED TO SHOW PUFFS OF SILK OR SOME OTHER MATERIAL

dress vanished for ever, its place to be taken by caps, hats and bonnets. The richest of these *head-dresses* were made of a black silk or some such black material, the top stiffened to the shape of a sloping house roof, the edges falling by the face on either side, made stiff so as to stand parallel; these were sewn with gold and pearls on colour or white; the end of the hood hung over the shoulders and down the back. This was surmounted by a

pinned back; often it was edged with gold. On either side of the hood were ornamental hanging metal-tipped tags to tie back the hood from the shoulders, and this became in time—that is at the very end of the reign—the ordinary manner of wearing them, till they were finally made up like that. The ordinary *head-dress* was of white linen, crimped or embroidered in white, made in a piece to hang over the shoulders and down the



A BELT, MADE OF LEATHER



A BEGGAR WOMAN

back, folded back and stiffened in front to that peculiar triangular shape in fashion; this was worn by the older women over a white hood. The plain *coif* or close-fitting linen cap was the most general wear for the poor and middle classes. The *hair* was worn long and naturally over the shoulders by young girls, and plainly parted in



AN OLD WOMAN

the centre and dressed close to the head by women wearing the large head-dress.

Another form of head-dress, less common, was the *turban*, a loose bag of silk, gold and pearl embroidered, fitting over the hair and forehead tightly, and loose above. The *gowns* of the women were very simply cut, having either a long train



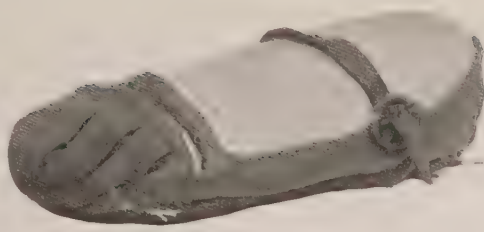
A LADY AND A BEGGAR



A MATRON AND A YOUNG GIRL

English Costume

or no train at all, these last cut so as to show the *underskirt* of some fine material, the bodice of which showed above the over gown at the shoulders. The ladies who wore the *long gown* generally had it lined with some fine fur, and to prevent this dragging in the mud, as also to show the elegance of their furs, they fastened the train to a button or brooch placed at the back of the waist-band; this in time developed into the looped skirts of Elizabethan times. The *bodice* of the gown was square cut and not very low, having an ornamental border of fur, embroidery or other rich coloured material sewn on to it. This border went sometimes round the shoulders and down the front of the dress to below the knees; above the bodice was nearly always seen the V-shaped opening of the under petticoat bodice, and across and above that the white embroidered or crimped *chemise*. The *sleeves* were as the men's, tight all the way down from the shoulder to the wrist, the *cuffs* coming well over the first joints of the fingers (sometimes these cuffs are turned back to show elaborate linings); or they were made tight at the shoulder and gradually looser until very full over the lower arm, edged or lined with furs or rich silks, or loose and baggy all the way from shoulder to hand. At this time, Bruges became world famed for her silken textiles; her *satins* were used in England for church garments and other clothes, the *damask silks* were greatly in use and nearly always covered with the peculiar semi-Spanish pattern, the base of which was some contortion of the pomegranate; some of these patterns were small and wonderfully fine, depending on their wealth of detail for

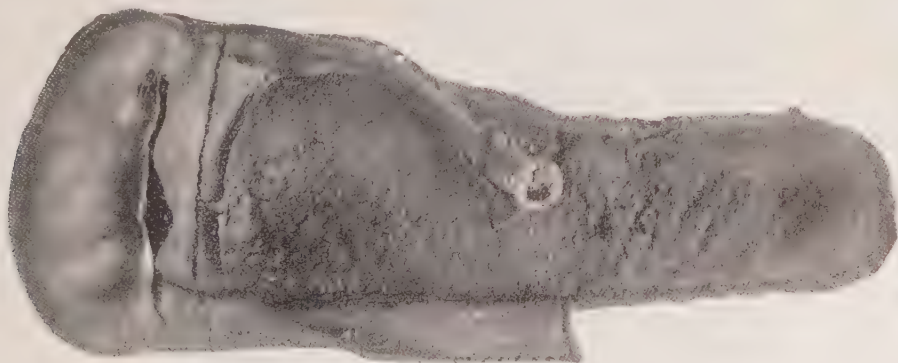


A CHILD'S SHOE OF LEATHER

their magnificent appearance; others were large, so that but few repeats of the design appeared on the dress. *Block printed linens* were also in use, and the samples in South Kensington will show how beautiful and artistic they

were for all their simple design. As Bruges supplied us with silks, satins and velvets, the last also beautifully damasked, Ypres sent to us her linen, and the whole of Flanders sent to us painters and illuminators who worked in England at the last of the great illuminated books, which died as printing and illustrating by wood blocks came in to take their place.

Nearly every lady had her own common linen and often other stuffs woven in her own house, and the long winter evenings were great times for the sewing chambers, where the lady and her maids sat at the looms, as to-day one may see in Bruges the women at the cottage doors busy over their lace making, and the English women by the sea on a chair by the door, making nets. So in those times was every woman at her cottage door making coarse linens and other stuffs to earn her daily bread, while my lady was sitting in her chamber weaving or embroidering a bearing cloth for her child against her time. However, the years of the wars of the Rose had had their effect on every kind of English work, and as the most elegant books were painted and written by Flemings, as the finest linen came from Ypres, the best silks and velvets from Bruges, the great masters of painting from Florence and Germany and Belgium, so also the elaborate and wonderful embroidery, for which we had been so famous, died away, and English work was but coarse at



A WOMAN'S SHOE WITHOUT A HEEL

the best, until in the early sixteen hundreds, the new style came into use of raising figures some height above the ground-work of the design, and the rich embroidery of the Stuart times revived this art. This is to show how this age was the age of fine patterns, as some ages are ages of quaint cut and some of jewel-laden dresses, and some of dainty needle-work. A few ladies wore their *gowns* open to the waist to show the *stomacher* as the men did, and open behind to the waist,

laced across, the waist being embraced by a *girdle* of the shape so long in use, with long ends and metal ornaments, the girdle holding the purse of the lady.

The illustrations given with this chapter show very completely the costume of this time, and except in the case of royal persons or very gorgeously apparelled ladies, they are complete enough to need no description. The shoes, it will be seen, are very broad at the toes, with thick soles, sometimes much in the manner of sandals; that is, with only a toe cap, the rest flat, to be tied on by strings. As this work is entirely for use, it may be said that artists who have costumes made for them, and costumiers who make for the stage, hardly ever allow enough material for the sort



A GROUP OF WOMEN ON THE LEFT MAY BE SEEN THE SKIRT LOOPED UP TO THE WAIST TO SHOW THE FUR LINING

of gowns worn by men and women in this and other reigns, where the heaviness and richness of the folds was the great keynote. To make a gown of such a kind as these good ladies wore, one needs at least twelve yards of material, fifty - two inches wide, to give the proper appearance to such gowns. It is possible to acquire at many of the best shops nowadays, actual copies of embroidered stuffs, velvets and damask silks of this time, and of stuffs from this time up to early

Victorian patterns, and this makes it easy for painters to procure what in other days they were forced to invent. Many artists have their costumes made of Bolton sheeting, on to which they stencil the patterns they wish to use; this is not

a bad thing to do, as sheeting is not dear, and it falls into beautiful folds.

The older ladies and widows of this time nearly all dressed in very simple, almost conventual garments, many of them wearing the *barbe* of pleated linen, which covered the lower part of the face and the chin—a sort of linen beard, in fact. It reached to the breast, and is still worn by some orders of nuns and sisters. *Badges* were still much in use, and the servants always wore



A GROUP OF WOMEN

English Costume



The Ordinary Hood
of
cloth



The Pointed Hood with
stiffened edged
with
jewel work.



The Hood made of
linen



Hood over
white coif



Shoes



Hood over chain in two
plates.



The Hood of Pleated
linen.

HEAD DRESS

AND SHOES



The Hood folded up &
pinned.

some form of badge on the left sleeve, either merely the colours of their masters, or a small silver or other metal shield; thus the badge worn by the servants of Henry VII. would be either a greyhound, a crowned hawthorn bush, a red dragon, a portcullis, or the red and white roses joined together. The last two were used by all the Tudors, and the red rose and the portcullis are still used. From these badges do we get the signs of many of our inns, either started by servants who used their master's badge for a device, or because the inn lay on such and such a property, the lord of which carried Chequers, or a Red Dragon or a Tiger's Head.

I mentioned the silks of Bruges and her velvets without giving enough prominence to the fine velvets of Florence, a sample of which, once a cope used in Westminster Abbey, is preserved at Stonyhurst College. It was left by Henry the Seventh to "our Monastery of Westminster," and is of beautiful design: a gold ground covered with boughs and leaves raised in soft velvet pile of ruby colour, through which little loops of gold thread appear.

Imagine Elizabeth of York, Queen to Henry VII. of the subtle countenance, gentle Elizabeth who died in childbirth, proceeding through London to the Tower of Westminster to the Coronation, the streets cleaned and the houses hung with tapestry and arras and gold cloth, the fine-coloured dresses of the crowd, the armoured soldiers, all the rich estate of the company about her, and the fine trappings of the horses; and see how our Queen went to her Coronation, with some Italian masts and some paper flowers and some hundreds of thousands of yards of bunting and cheap flags, the people most in sombre clothes, the soldiers in ugly red stiff coats—yet the only colour of note, passing that awful Nelson column, passing down Whitehall, a row of stiff, ugly grey buildings, past that hideous green with frozen members of Parliament stuck about it anyhow on pedestals, to the grand wonderful Abbey which has seen so many queens crowned.

NOTE.

So far as these articles on costume go, we are now at the end of the Middle Ages, and I think

The Connoisseur

it will be useful to give a rough list of the garments an artist must have in his stock of costumes if he paints or draws frequently in these periods. These things will carry him a long way in his work, and he will need only special costumes for principal characters :—

A plain cloth hood, made like the ordinary monk's hood, will do for both peasants and other people from William I. until Richard II.—for peasants until Henry VII. ;

Then a Chaperon, described in Article III.

A Habit, made like the ordinary monk's habit, but split down the middle from top to bottom ;

A pair of tight Sleeves, made to come over the hand to the first joint of the little finger, having brass buttons from little finger to elbow ;

A pair of Tights ;

An ample Cloak ;

A pair of pointed Shoes made of black cloth, very soft, and wide at the toes, from there coming to a long point ;

A woman's Dress, fitting tight to the figure from the bust to the hips, cut square at the neck, and very full in the skirt ; the sleeves tight and over the hand ; the dress to lace up the back ;

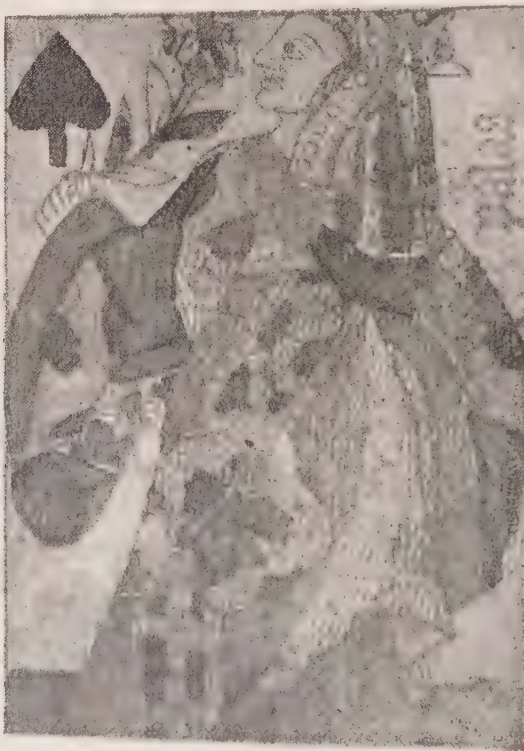
A Surcoat, that is, a dress without arms, split at the sides to below the hips ;

And a fair sized piece of fine Linen that may be used as a wimple.

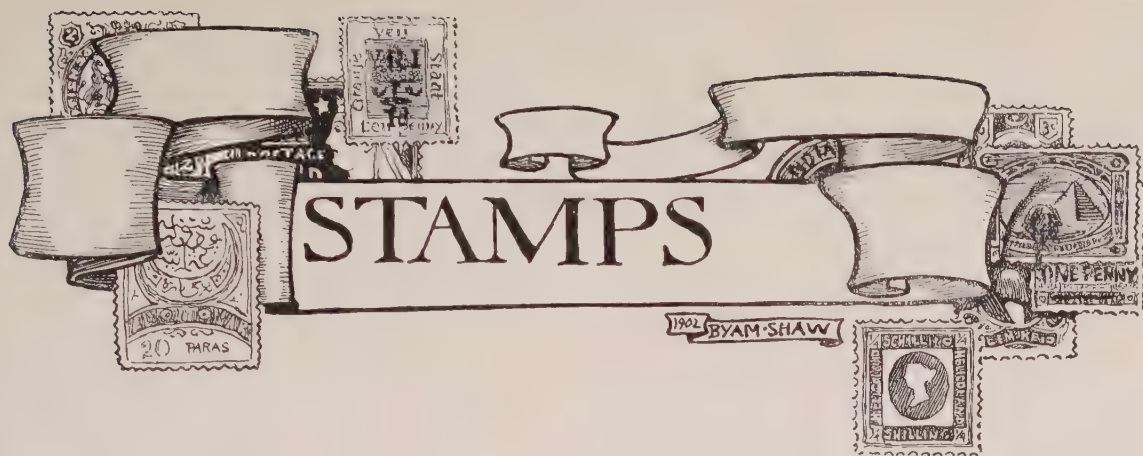
All the dresses may be made of thin serge or Bolton sheeting.

With these properties, artfully used, almost any illustration, sketch or picture can be painted, the period of which lies between 1066 and 1500. At least one may say that such a stock wardrobe would be extremely useful.

D. C. C.



THE QUEEN OF SPADES
PLAYING CARD OF THE PERIOD



Chinese Postage Stamps

By Fred J. Melville

IN the records of the Chou dynasty in China, dating 3,000 years back, are to be found references to the I Chan or Government Courier Service. This, probably the earliest system of posting, is still in existence in China to-day, and it is partly on account of the I Chan, and partly on account of the number of native postal agencies managed by mercantile firms, that China has only recently—in 1896—established an Imperial Postal Service, modelled on similar lines to the postal departments of other countries.

The Chinese Imperial Post, now well established, is the outcoming of an experiment on the part of Sir Robert Hart, Inspector-General of Customs. He entered the Imperial Service in 1859, and in 1861 the charge of the Legation and Customs mails, which had previously been exchanged between Shanghai and Peking, under the auspices of the Tsungli Yamen, by means of the Government couriers, was transferred to the Customs Department. This brought about the establishment of Postal Departments at the Inspectorate, and in the Custom House at Shanghai and Chinkiang.

This led to the creation of a more general Customs Post, which was afterwards rendered available to the public, necessitating the issue of postage stamps.

The first stamps were issued in 1878. They were printed in Shanghai, and bore a design of the *lung* or dragon. The Chinese dragon is declared to have

the head of a camel, the horns of a deer, eyes of a rabbit, ears of a cow, neck of a snake, belly of a frog, scales of a carp, claws of a hawk, and palms of a tiger.

The dragon on the stamps has five claws to each of its four feet. This shows that the stamps had Imperial sanction, as it is not permitted to anyone to depict the creature with more than four claws to each foot, unless it is for the Imperial Court, or with its authority.

The Chinese inscriptions on the stamps are translated as follows:—Top right corner, *Ta*=great; top left corner, *ts'ing*=pure. *Ta ts'ing*—Great Pure—is the title of the present Manchu dynasty. Right hand vertical tablet reading downwards, *Yu cheng chu*=Post Office. Left vertical tablet, *I fen yin*=one candarin silver. The top character varies, of course, in each denomination.

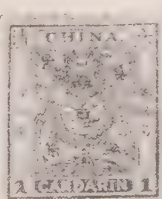
The stamps, three in number, were printed on white wove unwatermarked paper, perforated 12½.

They were issued to the public in August, 1878.

The following are the quantities issued:

1 Candarin, green	-	-	-	206,486
3 " vermillion	-	-	-	558,768
5 " orange	-	-	-	239,610

In 1885 a second issue was made with stamps of almost the same design but smaller in size, measuring 19½ × 22½ mm. instead of 22½ × 26 mm., which was the size of the former issue.



FIRST ISSUE, 1878

SECOND ISSUE, 1885

THIRD ISSUE, 1894

These stamps were printed on white wove paper watermarked with a device known as a shell, but which is actually the "yin yan," a symbol in Chinese geomancy representing the male and female elements in nature.

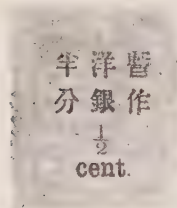
Of this issue the following quantities were issued during their term of validity:

1 Candarin, green	-	-	508,667
3 " mauve	-	-	850,711
5 " bistre	-	-	348,161

The next issue appeared on November 19, 1894, to commemorate the sixtieth birthday of the Dowager Empress, and the stamps were lithographed from a series of pictorial designs executed by Mr. R. A. de Villard, of the Chinese Imperial Customs Service.

The values and the numbers issued are as follows:

1 Candarin, geranium red	-	-	100,077
2 " olive green	-	-	78,404
3 " yellow	-	-	188,494
4 " rose	-	-	44,689
5 " deep chrome yellow	-	-	32,779
6 " carmine brown	-	-	54,247
9 " grey green	-	-	58,523
12 " orange	-	-	33,509
24 " carmine	-	-	34,035



FOURTH ISSUE (PROVISIONAL), 1897

In 1896 by an Imperial Edict the Customs Post became the Imperial Chinese Post. It was found necessary to change the currency from candarin (tael) to cents (dollar). A new issue of stamps was ordered from Japan, but in the interval the old Customs stamps and a number of three cents Revenue stamps were surcharged in dollar-cent values. These surcharged stamps came into use in January, 1897. A summary of them together with the numbers issued of each is given here:

1/2 Cent on 3 Candarin	-	-	440,728
1 " 1 "	-	-	387,734
1 " Revenue 3 cts.	-	-	200,000
2 " 2 candarin	-	-	790,075
2 " Revenue 3 cts.	-	-	349,600
4 " 4 candarin	-	-	344,505
4 " Revenue 3 cts.	-	-	50,000
5 " 5 candarin	-	-	321,575
8 " 6 "	-	-	196,848
10 " 6 "	-	-	20,000
10 " 9 "	-	-	132,813
30 " 12 "	-	-	62,926
30 " 24 "	-	-	50,366
1 dollar on Revenue 3 cts.	-	-	20,485
5 " " "	-	-	5,000

The new regular issue of stamps printed in Japan was placed on sale in October, 1897. It comprised stamps of twelve denominations from 1/2 cent to 5

dollars. They are inscribed "IMPERIAL CHINESE POST." The dragon appears as the central figure of the design on all values up to the 10 cents. The three next values, 20, 30, and 50 cents, have the carp and the giant peony above. The dollar values have a wild goose.

The perforation varies from 11 to 12.

The quantities of this issue were as follows:

1/2 Cent, brown purple	-	-	481,200
1 " yellow	-	-	433,200
2 " orange	-	-	1,248,000
4 " brown	-	-	912,000
5 " rose	-	-	360,000
10 " green	-	-	360,000
20 " brown lake	-	-	168,000
30 " carmine	-	-	168,000
50 " yellow green	-	-	360,000
1 dollar, carmine and rose	-	-	51,600
2 " orange and yellow	-	-	12,930
5 " yellow, green and rose	-	-	7,200

The manufacture of these stamps in Japan was scarcely satisfactory in its results. Similar designs, though not identical, were therefore ordered from Waterlow and Sons, of London. The inscription was changed from "IMPERIAL CHINESE POST" to



FIFTH ISSUE, 1897



SIXTH ISSUE, 1899

"CHINESE IMPERIAL POST," and the stamps have a geometrical background. They were engraved on steel, and the perforation gauges 14 to 15 1/2. They are on paper watermarked with the "yin yan" symbol, though the values up to the ten cents one are also to be found on unwatermarked paper.

The stamps which are still current are thus summarised:

1/2 Cent, seal brown,	
1 " orange yellow,	
2 " cardinal red,	
4 " red brown,	
5 " salmon,	
10 " deep green,	
20 " light red brown,	
30 " rose,	
50 " light green,	
1 dollar, red and pale rose,	
2 " yellow and red,	
5 " green and pale rose,	

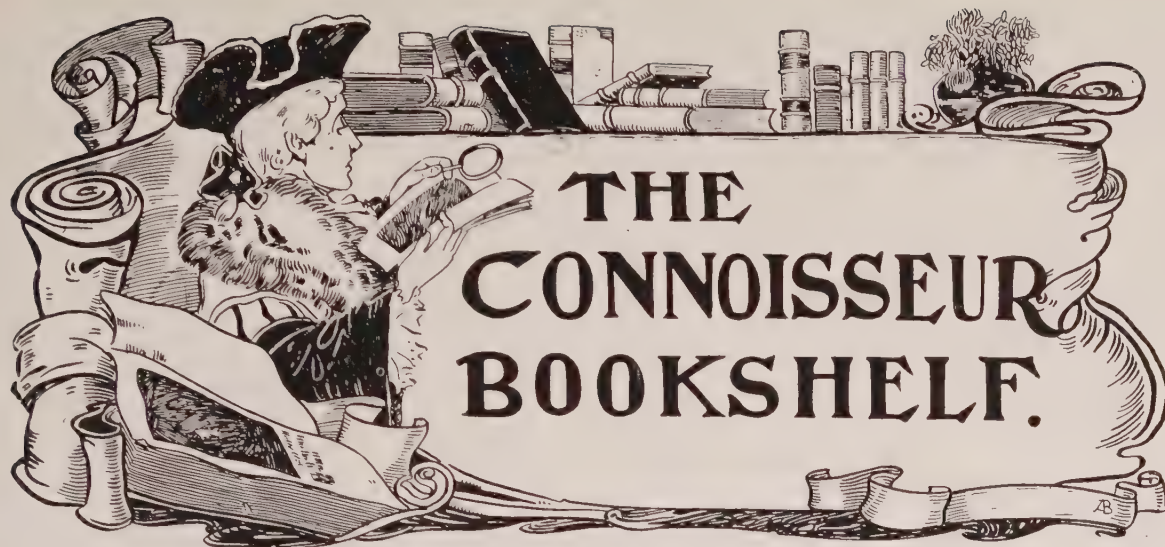
In 1904 the need of postage due stamps was felt, and the types of 1898 were surcharged in English and Chinese "Postage Due." They were followed in November of the same year by a set of specially engraved "due" stamps, all blue and of identical design. Their values are 1/2, 1, 2, 4, 5, 10, 20 and 30 cents.



Sir Joshua Reynolds, Pinxt.

S. W. Reynolds, Sculp.

ARIADNE



By Paul Codrington

THE vivid description given by Signor Lanciani in the first chapters of his book of the City of Rome and of its life and customs in Renaissance times lends a savour almost of bitter sarcasm to the expression "Golden Days" which he has chosen for the title. It is a story of indescribable filth, constantly recurring pestilence and famine, poverty and misery and immorality, of frequent inundations that turned whole quarters of Rome into deadly quagmires, of pillage and destruction by sword and fire. But apparently there was no limit to the recuperative power of Rome, who after every disaster seemed to arise phoenix-like and rejuvenated from the flames and ruins. Thus when Alessandro Farnese was elected as Paul III. to the Papal chair in 1534, only seven years had elapsed since the terrible sack of Rome by Charles V.'s lansquenets; but two years later funds were expended lavishly on the same emperor's reception on his return from Tunis. Three miles of processional road were opened, levelled, paved, decorated, and spanned with triumphal arches; two hundred houses and three or four churches had been demolished, and the Baths of Caracalla, the forum and the column of Trajan and many other classic buildings had been freed of their ignoble surroundings and brought into full view.

The prodigious building activity of the Popes from Sixtus IV. to Paul III. would probably have been impossible but for the inexhaustible material yielded by the excavations among the ruins of ancient Rome. It is not too much to say that the Renaissance city of villas and palaces was built entirely with the

marble and other precious material found in the temples, baths, and other monuments of the Cæsars, and though feeble attempts were made at times to save these precious remains from utter ruin, and special officials appointed for that purpose, countless treasures of the classic sculptors' and architects' art were ruthlessly committed to the lime-kilns and to the stone-cutters' workshops. "Each palace, church, villa, cloister, each tomb, statue, pedestal, altar, fountain, which the genial artists of the sixteenth century have left for us to admire, is tainted with the same origin, and represents to us a loss perhaps greater than the gain."

Five characters are singled out by Sgr. Lanciani as the supreme embodiment of the taste and virtues of the Roman Renaissance—Paul III., Michelangelo, Vittoria Colonna, Raphael, and the banker Agostino Chigi, "Il Magnifico"; and to each of these he devotes a chapter embodying the results of the most recent research, and throwing new light on questions that have hitherto either escaped the attention, or baffled the efforts, of students. In fact, he avoids the unnecessary recapitulation of well-known facts, and confines himself entirely to matter that will be new to most readers. Few, for instance, are aware of the existence of some of Michelangelo's works in the mountains of Praeneste, whither it is said he was forced to fly after purposely inflicting a deadly wound on the model who posed for him as Christ on the Cross, in order to study the play of the muscles of a dying man. If this reason for his visit to Capranica is probably a picturesque invention, the fact remains that there are traces of his work at this place, namely the Church of Mary

Magdalen, which he designed in the Ionic style, and a stone lion, holding the Capranica shield, and hewn out of the living rock. Nor is it generally known that the late Baron Liphart purchased in Florence, and that his heirs have removed to Russia, a bas-relief representing Apollo and Marsyas, copied from the well-known Medicean cameo, and bearing the unmistakable stamp of the master's early manner. As regards Michelangelo's famous Cupid from the Gonzaga collection in Mantua—"Conzaga," the translator will have it, not once, but a hundred times—the author thinks it must still be in the British Isles, whither it was "abducted" by Charles I., and that it may some day come to light, like Mr. Leatham's Francia portrait of Federico Gonzaga.

At any rate he does not consider the claims of the Turin and Mantua Cupids as worthy of consideration.

Very interesting are Sgr. Lanciani's attempts at finding the mortal remains of Vittoria Colonna, and the final discovery of the sarcophagus at San Domenico Maggiore in Naples in 1894. "It is really surprising," he exclaims, "how modern Rome seems to have lost the recollection of the august men and women to whom she owes her greatness. If we accept the memorials

raised in honour of the founders of modern Italy—Victor Emmanuel, Cavour, Garibaldi, and Quintino Sella—which are beautiful and worthy of the great names they bear, all the other squares of the city have been given up to monuments of outsiders of modest fame, or of no fame at all. The last of these memorials had actually so little *raison d'être* that—to avoid a hostile demonstration and a public scandal—it was unveiled by stealth at two o'clock in the morning, and in the presence only of half-a-dozen policemen." And no monument recalls the memory of the greatest woman of the Renaissance in Rome.

Two curious inaccuracies have crept into the very opening sentence of the first chapter: "It is said that when in the year 1377 Gregory XI. restored to

Rome the seat of the supreme pontificate—of which she had been deprived for the space of seventy-two years—there were not more than 17,000 people living in the ruinous waste within the old walls of Aurelian." As a matter of fact Urban V. had returned to Rome ten years before that date amid the jubilation of the populace, and Petrarch glorified his entry as the return of Israel from Babylon. Urban stayed in Rome for three years, and only returned to Avignon in 1370, where he died soon



DEATH AND ASSUMPTION OF THE VIRGIN, FROM ORCAGNA'S TABERNACLE (FROM "FIVE ITALIAN SHRINES")

after. Nor must the statement of the depopulation of Rome about 1377 be taken without a grain of salt. It is scarcely to be supposed that the city from whose population Pocadora could raise a civic guard of 22,000 men in 1362 could have sunk to so low a level only fifteen years later. The illustrations include Pinturicchio's fresco in the church of San Cosimato, which has never before been photographically reproduced.

What Sgr. Lanciani has done for Renaissance Rome Sgr. Pompeo Molmenti has achieved for mediæval Venice, which he brings before us in a series of vivid pictures, descriptive of the city with her streets, canals, and public and private buildings, her constitution, laws, finance, economy, and fine and industrial arts; her inhabitants and their manners and customs and costumes. The pity of it is that Mr. Horatio F. Brown has taken the translator's task too easy—has left it half undone, and made the English edition of this standard work almost useless for the reader who is not conversant with Latin, Italian, and the Venetian dialect. Again and again there are passages like the following: "He calls the Venetians *perfidî, estratti del sangue d'Antenore, traditore della sua patria di Troja*. Boccaccio, who in the *Decameron* does not spare his own Florentines nor his dear Certaldesi, calls Venice *d'ogni bruttura ricevitrice*, and applies the epithet of *bergoli*, fickle, to the citizens of the best governed State in Europe. He goes on to say, in the *Commento a Dante*, that the island of Crete is *tirannescamente tenuta* by the Republic, and in his work *De montibus, silvis, fontibus, lacubus, fluminibus*, etc., speaking of the Venetians, he affirms that they have the audacity *et maris imperium occupare, si possint, et nove nomine vetus delere conantur, a se venetum appellantes, quod per longa retro secula a Tuscis Adriaticum dictum*"; or, "Simone di ser Dinoda Siena, praises to the skies the Republic which is governed *non con tirannie ma con ragione*, and declares that as far as liberty is concerned *questa solo nel mondo oggi sublima*." This method of translation is extremely irritating, and is the one fault we have to find with this beautifully printed and illustrated history of mediæval Venice.

"The best governed State in Europe" it was indeed, and it is interesting to compare the wise measures taken for the protection of health in Venice as far back as the twelfth century with the appalling state of things in Rome three centuries later. In the twelfth century began the battle with the rivers which

brought down their silt into the lagoon, and in the thirteenth century we hear of laws regulating the obstructions of the streets and prohibiting the discharge of filth into canal or channel or on to the steps of landing-places. Such laws might usefully be revived in our enlightened age!

Sgr. Molmenti devotes considerable space to the mediæval painters of Venice, and gives a whole list of names of artists and their works, for which it would be vain to search Bryan's *Dictionary* or other reference books. The Byzantine mosaics in the duomo of Tercello he holds to date from the eleventh, not the seventh, century. Of the early painters, there are many whose works have perished, and who are only known to us from contemporary documents. Others have been more fortunate, like Master Paolo, from whose brush we have a panel at the back of the Pala d'oro in San Marco, and some paintings at Pieve di Sacco, Vicenza, Siegmaringen and Stuttgart. Of Niccoletto Semitecolo the Chapter Library of Padua owns a *Legend of St. Sebastian*; whilst the Quirina-Stampalia gallery in Venice has a *Coronation of the Virgin* due to the collaboration of Catarino and Donato. Jacobello Bonomo, Giacomo Alberegno, and Stefano, a parish priest of Sant' Agnese, are among those whose works have escaped total destruction. Better known are Niccolò di Pietro and Lorenzo Veneziano, "the best of the trecentisti." Sgr. Molmenti's survey ends with Jacopo Bellini, on the threshold of the Renaissance, but he makes no mention in his list of Jacopo's works of the Madonna by this master, which has recently been added to the Uffizi Gallery (see *THE CONNOISSEUR* for January, 1907, page 52).

Music was held in high honour and esteem in mediæval Venice, though poetry appears to have been almost entirely neglected. From the earliest times the Venetians excelled as instrument makers, and as early as 815 the priest Giorgio learnt from the Greeks the art of organ building, in which he achieved marvellous success. Other musical instruments were the *Rigabello*, of which we have lost all knowledge; the *Torsello*, which was presumably a kind of lyre; and the *Ninfale*, which figures on a fifteenth century bas-relief preserved in the Sacristy of S. Maria della Salute.

The origin of the Venetian glass industry is veiled in obscurity, but the first reference to it occurs in a document of 1090, where a certain *Petrus Flabianus phiolarius* is mentioned. Murano was the centre of this industry as far back as the early part of the thirteenth century. Pottery never ceased to be made in the lagoons, from Roman times, and about the eleventh century the potters began to apply a red or leaden glaze to their ware. A kind of porcelain was

manufactured in the fifteenth century. Among the most flourishing of industries was that of silk-weaving, and in the twelfth century "the looms of Venice produced the cloth-of-gold and of silver, and the crimson damask, which during the Middle Ages used to adorn the walls of palaces and castles throughout Europe." In fact, every art industry flourished in mediæval Venice, either as an indigenous craft, or introduced by foreign workers who were attracted by the world-famed splendour and prosperity of the city of floating palaces.

The "Shrines" chosen by Mr. Waters as the scenes for his worship of trecentist sculpture are Orcagna's world-famed tabernacle at Or San Michele in Florence; and the lesser known tombs of St. Augustine in Pavia; (John Murray 12s. net) of St. Dominic in Bologna; of St. Peter, Martyr, in Milan; and of St. Donato at Arezzo. The majority of these monuments have been traditionally connected with the names of the Pisani, and it is only right that Mr. Waters should have devoted his first chapter to the dawn of modern sculpture with the work of Niccolò and Giovanni Pisano, even though in this connection he falls back upon the antiquated theory that Niccolò's art was entirely derived from classic Roman sources and owed nothing to Northern influences. He also attacks the modern school of criticism which holds as one of its chief rules "that every work which an artist produces must be produced under the influence of some precursor or other." "It seems to be forgotten," he continues, "that the greatest artists have, for the most part, launched their personalities across the firmament without any warning, like errant meteors." This they most certainly have not! No genius has ever dropped from heaven ready-made, and each great master in turn has been the result of the accumulated efforts of his fore-runners, the crest of a wave of progress.

But to return to the "Shrines," Mr. Waters gives a clear account of the life of St. Augustine and of the vicissitudes that befell his remains and the tomb that held them, which monument he ascribes to "some one or other of Balduccio da Pisa's pupils, perhaps Matteo and Bonino di Campione." The pointed gables, which occur in practically every Gothic monument of the period, are, however, scarcely sufficient evidence to prove "that the designer had studied Niccola Pisano's work in his great pulpits." The St. Dominic monument in Bologna, the lower part of which is by the Dominican Fra Guglielmo, whilst the Renaissance top part is due to Niccolò Bolognese, and the reliefs of the *gradino* to Alfonso Lombardo, has given gossip Vasari ample opportunity for the flight of

his imagination: "He gives us to believe that at the time of Dominic's death Niccola Pisano—then about eighteen years of age—had proved himself to be the leading sculptor of Tuscany; that Arnolfo di Cambio, instead of being a pupil of Niccola, was his predecessor; that Niccola was summoned to Bologna to undertake the tomb of St. Dominic seven years before the canonisation, and that he finished this work in 1231, or some thirty-four years before it was begun." Vasari is even more flagrantly inaccurate in his comments on St. Donato's tomb in Arezzo, which according to him was executed in 1286—its real date is some eighty years later—and was admired by Frederick Barbarossa, who died in 1190!

If Vasari is an unreliable guide through the maze of doubtful attributions in Italian art, he remains a fascinating story-teller, and his biographies supply a vivid picture of Renaissance Italy. It is from this point of view that Mr. E. L. Seeley has "arranged and translated" a selection of stories of the Italian artists from Vasari, shearing them as much as possible of critical remarks and of all that makes Vasari valuable to the student, and choosing their lives for their human rather than for their artistic interest. The illustrations, too, are given as attractive pictures rather than as facsimile reproductions of the master's works, and are therefore reproduced from the clear and sharp prints of the Arundel Society, instead of the original paintings, which are often faded and injured.

Meanwhile the work of the old Arundel Society has been taken up again, though in a more modern and scientific spirit, by the Arundel Club, which signalises the third year of its existence by the issue of a portfolio of facsimile reproductions in photogravure of little known or inaccessible masterpieces in private collections. The endeavour of the Club to establish a lasting record of such paintings, which are always exposed to the risk of fire, and may be lost to the world without even a photograph being left for the use of the student, deserves the heartiest support, especially as the annual subscription, which only amounts to one guinea, entitles the member to a copy of the beautiful portfolio. Applications for membership are received by the Hon. Secretary, 10, Sheffield Gardens, Kensington, W. Since the editor of the publication depends entirely on the owners of the pictures for permission to reproduce them, it has been found advisable to accept the owners' attributions, and to publish the plates without expert comment. This is the only

The Connoisseur Bookshelf

fault that can be found with an otherwise admirable publication. The third portfolio contains among many interesting plates the two Fillipino Lippis from the collection of the late Sir Bernhard Samuelson, which were first published in the *Art Journal* about a year ago; a triptych by de Bles belonging to the King of Portugal, and an *Adoration of the Magi* by the same master, in the Royal Collection at Buckingham Palace; *St. Peter Enthroned*, the chief work of the

Don A. de Beruete is introduced to us in the preface to the English edition of his great work on Velazquez, by M. Léon Bonnat, as the person best fitted to speak authoritatively on the great Spanish master and his work: "His double qualification as painter and man of letters, his passionate devotion to his immortal fellow-countryman, his wide reading, his patient research

Velazquez, by
A. de Beruete
(Methuen
ros. 6d. net)



'THE MUSICIANS' BY VELAZQUEZ, BERLIN MUSEUM (FROM A. DE BERUETE'S "VELAZQUEZ")

great traditional Portuguese artist of the early sixteenth century, known as Gran Vasco, in the cathedral of Viseu; Sir G. Donaldson's Velazquez, a portrait of *Calabaras, Court Buffoon*; a hitherto unpublished Reynolds portrait of *Penelope Bettesworth*, belonging to Miss Hoadley Dodge; a somewhat doubtful Titian portrait in the collection of Mr. Hugh P. Lane; and other interesting works by Memling, Rubens, Watteau, Goya, Jordaens, Montagna, and Wilson.

in archives and museums, his travels throughout the length and breadth of Europe, his scrupulous conscientiousness, his curiosity ever on the alert, and, last, and above all, the courage which impels him to say what he knows to be true, have all come to his aid in the task of writing this important work, which *is and must be the last word on the subject of the great Spanish painter.*"

Don A. de Beruete's qualifications and reputation

are indeed such as to lend peculiar weight to his words, and his arguments carry conviction. The admission is a painful one, for the result of his research is a reduction of R. A. M. Stevenson's list of 105 authentic works by the master in British Collections to the meagre number of fourteen! Germany is reduced to five, France to four, and the total number of genuine Velazquez pictures admitted by the author is 90 as against Stevenson's 248. And these ninety include many paintings that have only recently come to the light and are not mentioned in the earlier monographs, such as the *Musicians*, bought by Prof. Langton Douglas at a small Irish sale, and ceded by him to the Kaiser Friedrich Museum; the *Breakfast bodegone* at the Hermitage; the *Vintager* in the possession of Messrs. Knödler; the *View of Saragossa* at the Prado, which has up to the present been put to the credit of Mazo, but in which Velazquez, according to Beruete's opinion, is responsible for the figures in the foreground; and the *Christ and the Pilgrims of Emmaus*, in the collection of Don Manuel de Soto, in Zurich.

Just as the careful sifting of Botticelli's work by Mr. Berenson has brought into being a new artistic personality, known now to the critical world as *Amico di Sandro*, so Juan Bautista del Mazo, Velazquez's son-in-law, issues from the pages of Beruete's book as a master second only to Velazquez himself, for it is Mazo who benefits more than anybody else by the cutting down of the list of authentic paintings by Velazquez. The *Family of Mazo* at the Vienna Gallery has long since been acknowledged to be Mazo's work. He is now credited with the *Admiral Pulido Pareja* at the National Gallery—the (the *Adoration of the Shepherds* has already been re-labelled "Zurbaran")—the two versions of *Don Baltasar Carlos at the Riding School*, at the Wallace Collection and at Grosvenor House; the famous *Conversation group* at the Louvre, the *Philip IV.* at Dulwich, the *Don Baltasar Carlos as a Boy* and the *Boar Hunt* at the Wallace Collection, the Duke of Devonshire's *Portrait of a Lady*, the Marquis of Lansdowne's two *Landscapes with Figures*, shown at the Guildhall in 1901, no less than seven out of the nine superb landscapes attributed to Velazquez at the Prado in Madrid, and several other paintings of importance—surely sufficient material to build up one of the biggest reputations in the entire history of art!

The series of reproductions in the Rembrandt
The Burlington Proofs Photogravure process, issued by the
Fine Arts Publishing Co. under the
name of the Burlington Proofs, has now reached the

imposing number of 72, the subjects of which are chosen with much care and taste from among the masterpieces of ancient and modern art, with a slight preponderance of modern work. Whoever is responsible for the selection has either himself the gift of catholic appreciation, or the even greater gift of the knowledge of public taste, for in the list of dainty miniature reproductions of the series, issued in the form of a catalogue, will be found every phase of ancient and modern art, dramatic and melodramatic, decorative and realistic, religious and secular—from Botticelli's *Madonna* to the Hon. John Collier's *Whist Players*, from Corot's poetry to Mr. McWhirter's prose, from Burne-Jones's anæmic conventional grace to the freshness and *joie de vivre* of Furse's *Diana of the Uplands*. There are examples of the Dutch, the Spanish, the French, and the early British school; and every plate is equally remarkable as a rendering, not only of the artist's design, but of his brushwork and colour-values.

If for the exact reproduction of the work of the masters the photo-mechanical processes are vastly superior to the antiquated methods of the engraver, it is refreshing for once to come across the original work of a lithographic artist who rivals the achievement of the great lithographers of a past generation. The method has been brought into discredit, perhaps, through its application to the translation of paintings into printer's ink; but for direct work on the stone, where the artist records his own impressions in lithographer's chalk, it can hold its own with the art of the etcher and the black and white worker—nay, it has qualities which cannot be achieved by any other method. Whistler realised this fact, and scored some of his greatest successes with his lithographed plates. And Mr. T. R. Way, who follows in the wake of Whistler, has given us in his series of Thames lithographs a pictorial record of the lower reaches of the river, which is the most attractive work of its kind that has left the press for many a day. Mr. Way not only understands his craft, but he appreciates the rare beauty of the wonderful effects of light which make the Thames in and below London the delight of every artist or person of artistic taste. The very factory chimneys and the murky atmosphere that lingers over the river add to the picturesque effect of the scenes, and are turned to artistic account by Mr. Way. The descriptive text by Mr. Walter G. Bell, too, is more than the mere padding one is accustomed to find in books of this nature. His style is lively and attractive, and every page of his writing speaks of his profound love for London and its river.



VIEW OF SARAGOSSA BY VELAZQUEZ AND MAZO, PRADO MUSEUM

(FROM A. DE BERUETE'S "VELAZQUEZ")

Notes and Queries

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

THE SIGNET RING OF CÆSARE BORGIA.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—In the month of April, 1864, the Rev. C. J. Hartshorne exhibited before a meeting of the British Archæological Association an Italian signet ring of the early sixteenth century, which was said to have once belonged to Cæsare Borgia.

Could any of your readers furnish me with the name of the present possessor of this ring, which was, I believe, formerly in the collection of the Bishop of Ely in 1864?

Faithfully yours,

"SIGNET."

"CYMON AND IPHIGENIA."

To the Editor of THE CONNOISSEUR.

SIR,—With reference to the plate "Cymon and Iphigenia" which appeared in THE CONNOISSEUR of September, 1905, can any reader give me any details of same? Where is the original?

Yours, etc.,

W. H. A.

OLD IRON COFFER.

To the Editor of THE CONNOISSEUR.

SIR,—Your coffer is no doubt an old Armada bullion chest. I possess one exactly similar—only one size larger—key and all details. On the front of mine is painted an old Spanish galleon. Even your handle is similar to mine. After all, my padlocks are not.

MORLEY.

OLD IRON COFFER.

To the Editor of THE CONNOISSEUR.

SIR,—The old iron coffer illustrated in the December Number of THE CONNOISSEUR is identical with the iron chests formerly used in Switzerland for the safe keeping of important family papers, jewels, and plate.

They were painted in the family colours and frequently with the family arms. They were the forerunners of the modern iron safe. Probable period of manufacture, first half of eighteenth century. They were usually described as "Familien Kiste"—family chests.

Many still exist in Switzerland, either in private hands or in museums, and usually in perfect working order, speaking well for the ancient locksmith's craft.

F. DE SINNER.

PORTRAIT OF THOMAS DEACON.

To the Editor of THE CONNOISSEUR.

SIR,—Did Cosway paint a miniature portrait of a Mr. Thomas Deacon?

Yours, etc.,

L. R.

Books Received

- Arundel Club Portfolio No. 3*, 1906. (Arundel Club.)
The Thames from Chelsea to the Nore, by T. R. Way and W. G. Bell, 42s. net. (John Lane.)
The Auctioneers' Institute of the United Kingdom Year Book and Diary, 1907, 5s. (Truscott & Son, Ltd.)
Birket Foster, by H. M. Cundall, I.S.O., F.S.A., 20s. net. (A. & C. Black.)
Church Festival Decorations, by Ernest R. Suffling, 2s. 6d. (L. Upcott Gill.)
Costume: Fanciful, Historical, and Theatrical, by Mrs. Aria, illustrated by Percy Anderson, 10s. 6d. net. (Macmillan and Co., Ltd.)
Houses and Gardens, by M. H. Baillie Scott, 31s. 6d. net. (Geo. Newnes, Ltd.)
Old Pewter, Brass, Copper and Sheffield Plate, by N. Hudson Moore, 8s. 6d. net. (Hodder & Stoughton.)
A Treatise on the Law concerning Names and Changes of Name, by A. C. Fox-Davies and P. W. P. Carlyon-Britton, F.S.A., 3s. 6d. net. (Elliot Stock.)
Rubaiyat of Omar Khayyam (translated), by Ed. Fitzgerald, introduction by Joseph Jacobs, designs by Frank Brangwyn, A.R.A. (Gibbings & Co.)
English Illustration "The Sixties," 1857-70, by Gleeson White, 12s. 6d. net. (Constable & Co., Ltd.)

Special Notice

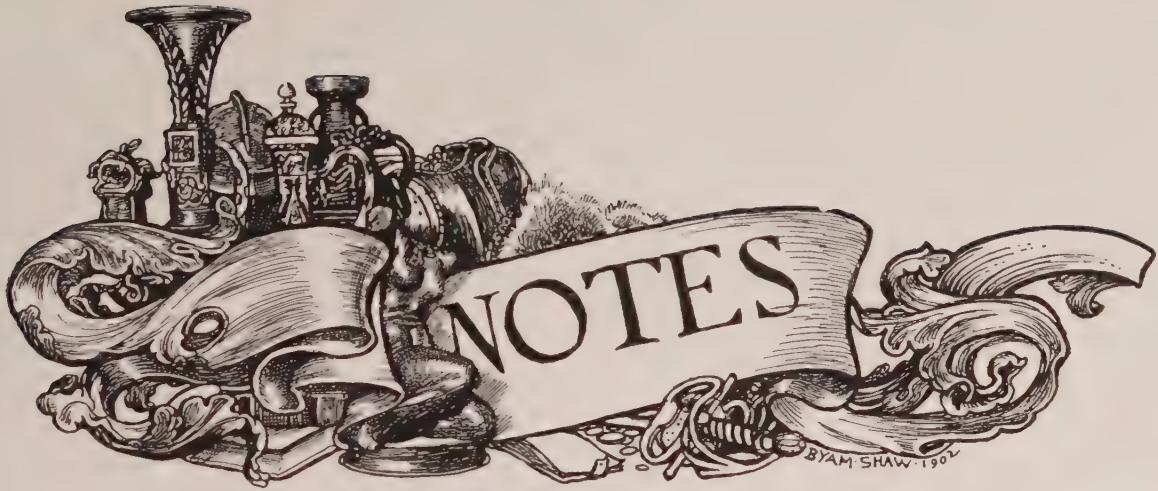
THE attention of our readers is called to the important announcement in our advertisement pages regarding the valuation of works of art. The Proprietors of THE CONNOISSEUR have been encouraged to extend this department owing to the great success which has attended their endeavours in the past. Within the past few months several instances have occurred in which our experts have had the pleasure of informing correspondents that the objects sent for opinion are worth considerable sums, and these opinions have been subsequently endorsed when the objects have been submitted to the ordeal of sale by public auction.



J. Pollard

FOUR IN HAND

Engraved by J. Glendah



THE original of the illustration accompanying this note is preserved in the collection of Prints and

A Byzantine Miniature

Drawings at the Victoria and Albert Museum: and has never before been described, although examples of work

of the kind are very rare, and this piece possesses certain features of special interest. The miniature is Byzantine work, probably of the 11th or 12th century—the exact dating of all this class of illumination being a matter of extreme uncertainty within a limit of several hundred years. It formed a frontispiece to the Gospel according to Saint Mark, in a Book of the Gospels; and, in accordance with the Byzantine tradition ruling pictures of this description, represents the Evangelist seated and engaged in writing. Saint Mark is shown, clad in conventional drapery of greenish grey and light blue, holding across his knees the scroll on which he is writing. His right hand is raised; and his face that of a swarthy bearded man of middle age, with dark eyes. He is seated

in an arm-chair, with rush woven back, a point of considerable importance to students of furniture, and having a cushion. On his right is a book-holder, supporting an open book; the shelf being fitted to an adjustable screw shaft, rising from a cupboard-table on which are set out various writing implements; a knife, pliers, paint-box, pen and sponge being distinguishable. On his left, in the back-ground, is a two-storied building, with round-headed windows, blue tiled barrel-roof, and a grille over the doorway.

The whole is painted upon a back-ground of gold, with vermillion edging, looped at the corners. The halo of the Saint is outlined in vermillion: and the same colour is used for the inscription above his head, 'Ο ᾰ μαρκος, the *alpha* (for ᾰγιος) being placed within the *omicron*. This latter arrangement, and a precisely similar script, occur in a Book of the Gospels in the Vatican Library (Cod. Vatic. graec 1229), which formerly belonged to Pope Paul IV. The figure of St. John in this, is figured and described



BYZANTINE MINIATURE AT VICTORIA AND ALBERT MUSEUM

by Father Étienne Beissel, S.J. ("Vaticanische Miniaturen"), who, with some hesitation, suggests the eleventh century as its date. This miniature also shows the writing materials, an elaborate chair of a different type to that in the MS. under consideration: and much more detail of every kind. The colours correspond, even to the blue tiles of the roofs, and the border is also similar. But the simplicity and dignity of the specimen at South Kensington give it a particular interest and value: especially, as already pointed out, from the point of view of the student of the history of furniture.—E. F. STRANGE.

THIS historic relic is still in safe keeping, although one of the two last custodians has just

The Shield of Prince Charlie

passed away at the ripe old age of 88, in the person of Jane Hamilton, eldest of the two surviving daughters of the late Mr. W. H. Ritchie, of Barnlea, Dunbar, Banker and Town Clerk, who was the fortunate possessor of many relics of antiquity, among which is the shield of Prince Charles Edward Stuart, which he threw away on the fatal battlefield of Culloden when hope had fled.

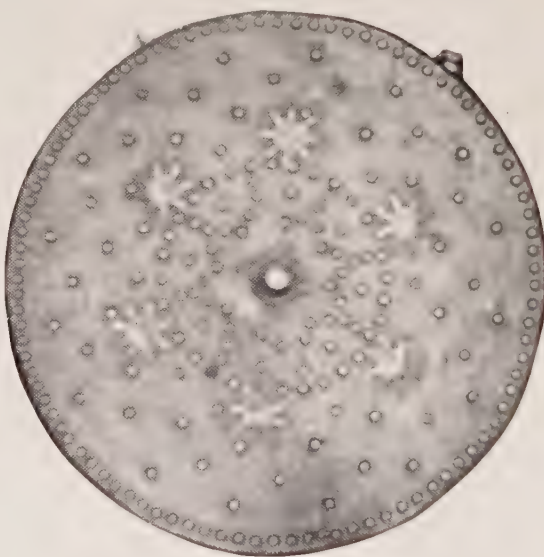
The history of the shield has been scarcely less adventuresome than that of its unfortunate owner, as will be seen from the following letter to Mr. Ritchie dated New Plymouth, New Zealand, September, 1869. The writer was Mrs. Helen A. Wilson, the widow of David Peter Wilson, who was a cousin of Mr. Ritchie's, settled in New Zealand since 1841. The Mr. Gilmour who is referred to as the bearer to this country of the letter and the shield, was a Merchant in the same Colony.

"The following is the way in which the Shield or Target, which I now send to your care, was placed in my father's hands for safe keeping. Secretary Murray observing where the unfortunate Prince had thrown his shield, when he was obliged to leave the field of Culloden on the 16th April, 1746, returned at night, brought it away, and placed it in the keeping of Mrs.

Skinner, wife of General Skinner, at that time Chief Engineer of all Scotland, in whose possession it remained until 1786, when that lady gave it to my Father, James Simpson, a well known admirer of the Prince. Since my father's death it has been carefully preserved by me.

"The settlement of some family affairs caused Mrs. Skinner at a very advanced age to go to Gibraltar; as she was staying at my father's she was not long in finding out how sincerely he was attached to the house of Stuart, and therefore considered him the right person in whose charge to trust the relic. I have often heard him describe the way in which she gave it to him. A few days before her departure for

England, she requested him to attend her in her bedroom. Seeing the lady was in her 84th year there was nothing very improper in the request, with which Mr. Simpson complied. When he entered the room the door was carefully locked, and the window blinds drawn down. When all these arrangements were completed the 'Old Jacobite' unlocked a large trunk, took out all its contents, then took off the paper lining which



PRINCE CHARLIE'S SHIELD

usually covers the inside of such articles of domestic furniture, and to Mr. Simpson's surprise, who began to think her insane, she removed a false bottom and brought to light the above-mentioned shield, after having been concealed in the old Dame's trunk for 41 years. Since 1820 I have watched over the relic, but not with the care I ought to have had for it. I was wrong in the first place for allowing it to be brought to this country, where it has had more than one narrow escape. If Mr. Gilmour is blessed with a safe voyage the poor shield is at least sure of a quiet home after all its wanderings. An account of its adventures would be as full of interest, if not much more so than the far-famed adventures of a 'Gulliver' or even those of 'Gil Blas.'

Among the many other curios are some MSS. of Burns in the poet's own writing, particularly the song of "Bonnie Jean," the "Election," and a letter to Capt. Riddell with his signature, etc., etc.

THE recent robberies of a piece of sculpture from the Louvre and of a valuable collection of books, happily recovered, from the Bodleian Library, recall the notorious case of theft from the British Museum which occurred exactly a hundred years ago.

A Famous Robbery of Prints

It was reported with discretion in the *European Magazine* :—

"A singular robbery has been committed in the British Museum. A person who has been in the habit of visiting that place for upwards of a year has stolen, at different times, from the portfolios a number of scarce and valuable engravings by the Dutch masters to the amount of fifteen hundred pounds. He sold them to printsellers. It is stated that a committee have investigated the particulars of the robbery, and came to a resolution that Mr. D—, who is charged with being concerned in taking the valuable articles, should not be prosecuted. Mr. B— (in whose department it happened) has been dismissed for negligence."

There is no longer any occasion for the air of mystery in which this contemporary report is wrapped. The gist of the story was published years ago by the late Mr. Fagan, of the British Museum, in his useful little volume on *Collectors' Marks*. Mr. D— was Robert Dighton, the famous caricaturist. His theft was discovered through Samuel Woodburn, a well-known art dealer, who bought Rembrandt's *Coach Landscape* from Dighton for 2 gns. Thinking it might possibly be a copy, he took it to the British Museum to compare it with two prints which he knew to be in the Cracherode Collection, but was surprised to find these missing. About the same time he bought of a printseller in the Haymarket seven Dürers for 2 gns., four of which appeared to have marks and dates on the back imperfectly erased. This confirmed his suspicions, and enquiries at the British Museum caused the exposure of the fraud. Dighton had gone originally to the print room with a letter of introduction to Mr. William Beloe, an under-librarian, who kindly produced for his inspection the collection of Rembrandt's etchings. A second visit found Mr. Beloe equally obliging, and in return for his kindness Dighton drew his portrait and that of his daughter, and, moreover, on several occasions made him presents of fish, once going to the extravagance of green peas at a guinea a quart—perhaps on the occasion when he disposed of the *Coach Landscape*. He naturally received a hearty welcome when he appeared at the Museum, but Mr. Beloe little knew that Dighton's portfolio, his pocket, or the breast of his coat were a hidden receptacle for valuable loot. Dighton was a skilful etcher, and often left a cunningly-executed copy in the place of the original.

There is a reference to this robbery in Ireland's

Chalcographimania (1814), that mine of quaint information about collections and collecting at the beginning of last century.

"While to museum thus I'm led,
Of *D-gh-t-n* something should be said ;
Who, void of blushes, stole at will,
From all collections—purse to fill ;
Till *Rembrandt's* etching, prime landscape
Called COACH, brought *D-gh-n* into scrape ;
Who, finding guilt will courage alter,
On being prov'd a base defaulter,
Restor'd whate'er he still possess'd,
And thus the case was lull'd to rest."

The rare and curious old book of doggerel hudi-brastic verse, from which we have just quoted, shows that the widespread mania for collecting is no new thing. The last portion on the "*Nicnackatarian Mania*" is not without its appropriateness to-day.

"Thus having some rare samples shown,
Of persons to collecting prone,
Whether as hot as Cambrian Taffy
In searching mines of *Chalcography* ;
Or making purse at auction debtor,
For hoards of musty rare *black letter* ;
And last the crew so passing bold,
In buying *paintings scrub'd* and old ;
Some few alike must now be trac'd
Each gifted with a diff'rent taste :
So to commence :—Our R-g-nt Prince,
A wond'rous passion doth evince,
To guard in armoury, with care,
Types of *old saddles militaire* ;
While *Charlotte*, too, with rapture dwells
On *medals, coins*, and precious *shells* :
One, warm'd with fine harmonic glow,
Pays *fifty pounds* for *Pamphilio*,
And would stake *hundreds*, could he win,
A fam'd *Cremona* violin ;
Yet such oft prove but wretched scrapers :
Others will buy *tobacco papers*,
Who ne'er once dreamt while quaffing swipes,
Of *short-cut* and *tobacco pipes* :
Samples we have of some whose hopes
Concentrate in the *hangman's* ropes :
One rusty *armour* buys amain,
Or painted window's shatter'd pane ;
The skins of birds, of beasts, of fishes,
Cups, saucers, tea-pots, old Delft dishes.

* * * *

Nor pass we by that shameless band,
Dispensing with a lib'ral hand,
Large sums, *indecent* books to buy,
And *prints disgusting* to the eye :
Witness from *Duke* of *first degree*,
E'en to *old sporting Colonel T—* :
In fine, full many none suspect
On themes like these alone reflect,
Disgracing thus the manly name,
And blazon'd sons of guilt and shame."

MARTIN HARDIE.



DRESDEN VASES

THE three Dresden Vases here reproduced, the tallest measuring $11\frac{1}{2}$ ins. and the two smaller 10 ins., are very fine genuine specimens, remarkable for delicacy of detail. They have been in the same family for a great number of years, but like many of the first pieces of plain white porcelain, they bear no mark. Raised clusters of roses, daisies and convolvuli stand out in bold relief on the front and back of the vases, while smaller garlands are painted directly on the body to represent further profusion of flowers in shadow. The stems, handles and lids are of a delicate green shade, and there is much gold in outline and in a sword pattern.

THE bowl of Chinese porcelain ware here reproduced, 3 in. by 5 in. in size, is ornamented in enamel colours applied thickly over the glaze, and

Chinese Porcelain Bowl

represents fowls in grotesque, peonies and roses — flowers much favoured by Chinese potters. The bowl was found in a native shop on the borders of Thibet, where in all probability it had travelled from China. It was a pottery shop, and was most fascinating in its artistic confusion; tea bowls were ranged

in stacks reaching from the mud floor to the thatched roof, and every variety of china and earthenware goods were spread out over the public walk through the bazaar.

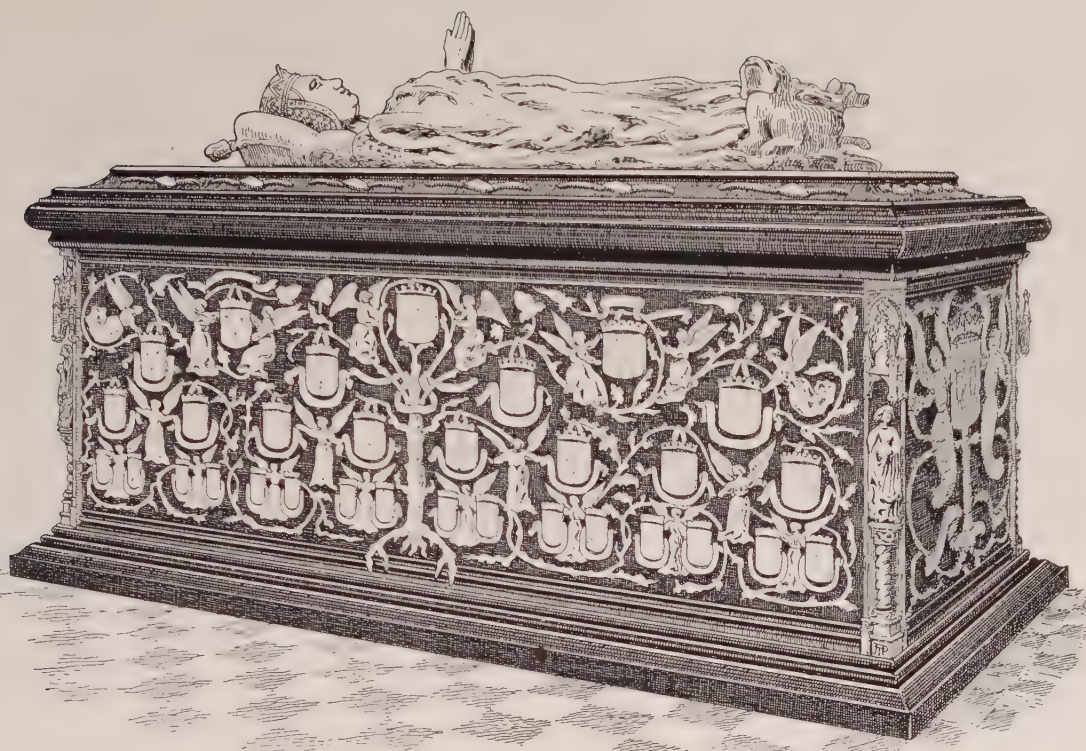
THE tomb of Mary of Burgundy, now standing in a side chapel of Notre Dame, Bruges, is one of the most beautiful productions of that Flemish art for which, under the name of Dinanderie, the Low Countries are so famous. Mary, the daughter of Charles the Bold, Duke of Burgundy, and Margaret of York, sister to our Edward VI., had succeeded to her father after his untimely death at the Battle of Nancy, in 1476; and her own early decease, at the age of 25, was a grief to her subjects comparable only

to that caused by the death of the Princess Charlotte to the English people, who had not then dreamt of a Victoria, in the unhappy days of the Regency. The tomb was erected by the orders of her son Philip, who became, by marriage, King of Spain and the ancestor of the Spanish Kings and German Emperors.

The tomb was designed and executed by Pierre de Beckere, a goldsmith and metal-founder of Bruxelles



CHINESE BOWL PAINTED IN ENAMEL COLOURS



THE TOMB OF MARY OF BURGUNDY AT NOTRE DAME, BRUGES

between the years 1496 and 1502, and it was set up originally in the choir of the church, in which still remain the stalls of the Knights of the great Order of the Golden Fleece, among the stall-plates of which may be found the arms of our Edward III. At the Revolution, to escape entire destruction, or, at least, a visit to Paris, it was dismantled and hidden by the beadle, one Pierre de Zitter, and only re-erected when the storm had blown over, in the chapel where it is now to be seen, at the expense, if it can be believed, of Napoleon himself.

The monument consists of black marble, over which the brilliantly gilt metal-work is arranged with shields of arms enamelled in their proper colours. On the moulded slab is the effigy of the Duchess, with her coronet and the peculiar head-dress of the period and with her feet resting against a couple of small dogs. On each side of the tomb is arranged a genealogical tree, the branches hung with shields of arms, with angels seated, standing, or flying as their supporters. There are on the tomb no less than forty-four of these angels and eighty-one shields, shining with the arms of her ancestors or of her cities and subject counties. At the head and foot of the tomb, with angelic supporters, are, respectively, her epitaph and a shield bearing her personal arms, while in the hollow of the cornice round the effigy repose escutcheons bearing the arms of the counties of Flanders and Burgundy. It is fortunate that so

valuable an example of mediæval art has escaped the melting pot; but it seems sad that it owes its preservation in great part—for its restorers forgot to replace the scattered bones when they set up the tomb again—to the fact that it affords a valuable income, as a side-show, with the other treasures of the church. Our illustration is from a drawing by Mr. J. Tavenor-Perry.

THE portrait by Madame Vigée-Lebrun, reproduced in colours as frontispiece to this number, represents Lady Fitzgerald in the character of Juno, with the attribute of the goddess, the peacock, on her right. Marie-Anne Elizabeth Vigée was born in Paris in 1755, the daughter of an artist, and developed her talent almost without tuition, though she was helped with advice by Greuze, Jules Vernet, Doyen, Davesne, and Briard. At the early age of twenty she was already famous for her brilliant portraiture, and soon became one of the most fashionable portrait-painters of her time. In 1776 she married the painter Lebrun, a match which she later had cause to regret. Elected to the Academy in 1783, she left France during the Revolution of 1789 as a refugee, and painted many portraits in Rome, Naples, Vienna, Berlin, St. Petersburg, and London. She returned in 1813 to Paris, where she died at the age of eighty-seven in 1842.



CLOCK PRESENTED TO
KING HAAGON

THE clock here reproduced was presented to King Haakon, of Norway, by the citizens of London, and we understand

that it was by his own request that the gift took the form of an old English chiming clock. The order reached Messrs. Gill and Reigate through the Lord Mayor. The clock is in a mahogany case of the Chippendale period, and was made probably about 1760 to 1780. It is most elaborately carved, and has a band of fretwork placed under the moulding immediately above the door in front of the dial. The dial itself is silvered with pierced brass ornaments at the corners, and in the upper part there is a painted representation of the moon, which works with the mechanism indicating high-water mark at Bristol Quay, for the entire period of the lunar month. The name of the maker of the clock is Samuel Whitchurch, of King's Wood, and a

peculiarity is the way in which the word quay is spelt, viz., key, a form long since obsolete. The silver-gilt plate placed above the door of the case bears the following words: "Presented to His Majesty, King Haakon VII., on his Coronation, 1906, by Citizens of London."

THE colour-plate in the present number, Mrs. Mark Currie, is a reproduction of Hanfstaengl's colour-plate of the well-known picture in the National Gallery. A typical example of Romney's skill in depicting womanly beauty, it represents Mrs. Mark Currie in the year 1789, a few months after her marriage. Romney received sixty guineas for painting it, which seems little when it is recalled that when the nation acquired it from the Rev. Sir Frederick L. Currie, Bart., of Uckfield, Sussex, in 1897, the purchase price was £3,500.

Lord Burghersh, the subject of another of our

colour-plates in the present number, was the only son of the 10th Earl of Westmorland. Born in 1784, he was known as John, Lord Burghersh, until 1841, when he succeeded his father. He was aide-de-camp to the Duke of Wellington at Talavera, only retiring from the service in 1855, some four years before his death. Distinguished as a soldier and a diplomat, he is also known to fame as the founder of the Royal Academy of Music, in 1823. Reynolds's portrait, from which Bartolozzi engraved his plate, is in the possession of the Earl of Jersey.

We also include amongst our plates in this number another of S. W. Reynolds's small plates, and another of the series of coaching subjects.

THE most recent addition to the Irish National Portrait Gallery is a portrait of Lord Kilwarden by Hugh Hamilton, the original from which Bartolozzi's well-known engraving was done in 1800. The portrait was painted in 1795, and belongs, therefore, to Hamilton's last period, when he had all but abandoned the pastels, with which his fame was first won, for oil paint. At this time he resided in Dublin, and there painted portraits of many of the notabilities in the political and social world, most of which are in the collections of the Royal Dublin Society, the Dublin Corporation, and in various private collections throughout Ireland. His most famous picture, *Dean*



LORD KILWARDEN BY HUGH HAMILTON

Kirwan Preaching, which was painted for the Dublin Female Orphan House, was for a long time on exhibition at the Royal Dublin Society. Some years ago, however, it disappeared, and all traces of it had vanished, until it was recently discovered in an Irish county house. The portrait of Lord Kilwarden represents the ill-fated Chief Justice in the *négligé* of the period—a loose wrapper with the collar thrown open. Seven years after it was painted, on the night of the Emmet rising in 1803, Lord Kilwarden was barbarously murdered in his carriage in Thomas Street, Dublin, by the brother of a man whom he had sentenced to death some years before. He was, personally, most popular, and his name figures in the records of the period as a humane and just judge. The portrait now acquired for the Dublin Gallery has been for many years in the possession of a collateral branch of the Wolfe family.

THE Grand Lodge of England has authorised forty-two special centenary Jewels to commemorate, in each case, one hundred continuous years' existence of the particular, ancient, and distinguished Lodge to which the high honour was accorded. In the collection of Grand Lodge, at Freemasons' Hall, there was only, till quite recently, a specimen of each of forty-one of these interesting and venerated Jewels. For many years efforts have been made to secure a specimen of the missing forty-second Jewel, but hitherto without success. On Friday, December 21st, 1906, by the joint efforts of Mr. B. Tooke, of Montreal, Mr. E. T. D. Chambers, of Quebec, Lt.-Col. E. A. Whitehead, of Montreal, and Mr. James Manuel, J.P., of Ottawa, the writer had the pleasure of presenting to Sir Edward Letchworth, F.S.A., Grand Secretary of England, and to Mr. Henry Sadler, Grand Tyler and Sub-Librarian of Grand Lodge, a beautiful specimen of the missing Jewel, so that at last the Grand Lodge collection is complete. It should be understood that special centenary Jewels ceased to be authorised by Grand Lodge in 1866, in which year a general centenary Jewel was designed by the Grand Director of Ceremonies, and approved by the Grand Master, the Earl of Zetland, and it is this general centenary Jewel which has been alone conferred,

since 1866, on ancient Lodges that have proved a continuous working existence of one hundred years. The Jewel so recently and happily acquired is a five-pointed star of formal rays on which rests a circle or band inscribed "Centenary" on the top, and "1861" at the bottom; within the circle are the square and compasses, inclosing "17," the number of the Lodge on the Register of the Grand Lodge of England. The Jewel is worn suspended by a ring, from a sky-blue ribbon, which has one bar or clasp. The Jewel is reproduced, "life-size," in the illustration. The Albion Lodge, No. 17, has an interesting history. It was originated by a warrant of constitution, dated July 3rd, 1781, in association with the Fourth Battalion of the Regiment of Royal Artillery, New York (at that time a British colony). The Lodge was consecrated at New York on October 18th, 1781, and at that date was "No. 213" on the Register of the Grand Lodge of New York, but on December 20th, 1787, the Lodge acquired "for five guineas to the charity," the right to be advanced to No. 9 on the then Register. The Lodge severed its connection with the Grand Lodge of New York in 1783, and retired with the British Army on its evacuation of that city. The Lodge is subsequently heard of at Newfoundland, in 1783; at Woolwich, in 1789; at Quebec, in 1790 and 1791. At Quebec, the Lodge would appear to have had three meeting-places, at first at Brother Ward's house, next at the Officers' Mess Rooms in Dauphin Barracks, and, finally, at Frank's Tavern. At the

Union, in 1813, the Lodge was known as the Albion, No. 17, on the new Register of the Grand Lodge of England, and it was granted a Warrant of Renewal as a Civil Lodge on January 27th, 1829, and worked under the English constitution till 1870, when it joined the Grand Lodge of Quebec, and is now No. 2 on the Register of that august body. On April 3rd, 1862, while still under the English constitution, the Lodge was granted a Centenary Warrant, conferring the right to the special Centenary Jewel, the subject of this article. The Lodge, on becoming "No. 2" on the Register of the Grand Lodge of Quebec, was allowed, by the Most Worshipful Grand Master of England, to retain its Centenary Warrant.—ROBERT MANUEL.



A RARE MASONIC JEWEL

THE seventh volume of *The Royal Academy of Arts: A Complete Dictionary of Contributors* (Sacco to

**The Royal
Academy of
Arts
Dictionary of
Contributors**

Tofano), Algernon Graves, F.S.A., contains fewer notable names than some of its predecessors, yet its utility is in no wise impaired by this. Though Mr. Graves's records of the great English masters are of unquestionable value, they are to be found in other places besides his admirable dictionary. For the works of the lesser men, however, this must always remain the most eligible source of information, and one even more authoritative than the Academy catalogues, as the omissions and oversights contained in the latter have in most instances been corrected by him. How important these corrections are may easily be gauged by turning up some common name, as, for instance, that of Smith, contained in the present volume.

There are two hundred and odd exhibitors possessing this widely-spread surname, the contributors of over fifteen hundred works. Many of these figure in the original catalogues without their full complement of initials; others without initials altogether, or with wrong ones. That Mr. Graves has succeeded in evolving order out of this comparative chaos by awarding the different works to the rightful artists, whose correct Christian names have in almost every instance been fully supplied, speaks volumes for the thoroughness and completeness with which he is carrying out his great task.

The best known among the Smiths are probably three among the possessors of the Christian name of John. The John Smith who was one of the early presidents of the Old Water-Colour Society boldly changed his Christian name to Warwick; John Thomas Smith, the author of *Nollekins and His Times* and other gossiping works which will keep his memory green when his engravings are forgotten, was better known as "Antiquity Smith"; but the third, John Raphael Smith, the famous mezzotinter, is great enough to need no *nom de plume* to distinguish him. It is notable that, though he exhibited seventy-two works to the Academy, in no instance did he send an engraving. This was by way of protest against the treatment accorded to the professors of this art. Smith's great contemporary, Sir Robert Strange, carried the protest even further, for his name is not to be found as an exhibitor in Mr. Graves's records.

George Stubbs, variously styled R.A. or A.R.A., according as to whether the sympathies of the writer are with the artist or the Academy in the celebrated quarrel which occurred between them, must be accounted another protester against academy usages. According to Mr. Graves, Stubbs was elected both A.R.A. and R.A. in 1780, though most of his biographers incorrectly give

1781 as the date of the last honour. In 1782 he sent in seven subjects, five of them being painted on enamel. These were all badly hung. Finding, moreover, that the quotations he had appended to the titles of his works were omitted from the Academy catalogue, Stubbs regarded this treatment as an intentional affront, and retaliated by declining to give a diploma picture to the Academy, this being at the time a wholly optional matter. The Academy in the following year passed a law obliging every newly-elected member to present the Diploma Gallery with a specimen of his powers, and this, though enacted after Stubbs's election, was applied to him. Notwithstanding this Stubbs claimed to be R.A., though in the Academy catalogues he is only given the lesser title of A.R.A. Mr. Graves points out an accidental exception to this in the body of the catalogue for the year 1803.

Mr. Graves apparently has not had access to the *Guide to the Royal Academy for 1797* by G. Cawthorn, which contains the names of all the portraits exhibited in that year, and which would have enabled him to supply a few omissions, and correct one or two trifling errors. Thus in the record of Sir Martin Arthur Shee, P.R.A., several of the names that Mr. Graves supplies should be allotted different catalogue numbers, and the portraits of a gentleman and lady which are left unidentified should be respectively Mr. Anbury and Miss Power. In the same way No. 335 in the record of H. Singleton should be Colonel Roach. No. 145 in that of John F. Sartorius should be *Captain Champion and Dogs*. This latter, by the way, Cawthorn credits to John N. Sartorius, as he also does No. 239, which he records as a *Portrait of E. Wetenhall, Jun.*, instead of *Fast Trotting Mare*. As Mr. Graves points out that these two exhibits as well as four others are credited to J. N. Sartorius in the index, it may be that the latter, and not the body of the catalogue is correct. This seems the more likely, as Cawthorn explicitly states in the preface to his record that it varies from the Academy catalogue in many places, the latter being in every instance incorrect.

Among the more notable names in the present volume are those of Thomas Stothard, R.A., styled by Austen Dobson "The Quaker of Art," though the subjects of his pictures, which are almost wholly illustrations of novels and poems, and frequently include representations of the partially draped figures, have little that is akin to Quakerism about them; Gilbert Stuart and John S. Sargent, who may be bracketed together as great American portraiturists, though the better part of a century separates their exhibits; Frederick Sandys; Paul Sandby, R.A.; James Sant, R.A.; Domic Serres, R.A.; J. J. Shannon, A.R.A.; Norman Shaw, R.A.; Samuel Shelley; Robert Smirke, R.A.; Sir John Soane, R.A.; James Stark; and W. Clarkson Stanfield, R.A.





Painted by Sir Joshua Reynolds.

Engraved by F. Bartolozzi, R.A.

Lord Burghley



THE most interesting sale of pictures during December at Christie's was that held on December 1st, and this

consisted, as have so many other attractive dispersals, of properties from a great variety of sources. These sales often comprise fifty or sixty "proprietors," and are nearly always productive of surprises, sometimes mild, and sometimes sensational.



The chief event of the sale under notice was a picture of considerable power ascribed to F. Hals, and representing a man in brown dress playing a flute, 25½ in. by 24 in., which excited a good deal of discussion during the several days it was on view. It was purchased with two others at Christie's in 1828 for £2 10s., and ever since that time it has lain *perdu*. Its last owner—the history of the picture during the last seventy-eight years will probably never be told—was induced to send it to Christie's, and from an initial bid of 20 gns. it went up to 1,500 gns. From various unnamed sources there also came the following pictures:—D. Teniers, *Card Players*, on panel, 10½ in. by 8 in., 200 gns.; W. Van de Velde, *A Sea Piece*, with shipping in a calm, signed and dated 1653, on panel, 14 in. by 18½ in., 112 gns.; M. Hondecoeter, *A Concert of Birds*, signed, 40 in. by 50 in., 205 gns.; several very interesting views of Old London by S. Scott, all about 23 in. by 42 in., including *Westminster from the River*, with boats and figures, 90 gns.; *Lambeth Palace from the River*, also with boats and figures, 90 gns.; *London from the River looking towards the Strand*, 100 gns.; and *A View of Chelsea from the Thames*, 90 gns.; J. R. Smith, *The Credulous Lady and the Astrologer*, 15 in. by 11½ in., engraved by Bartolozzi, 115 gns.; G. Romney, *Head of Lady Hamilton*, a small version of picture engraved under the title of Ariadne, in white dress and hat, 23½ in. by 18 in., 240 gns.; D. Van Delen, *The Interior of a Palace*, with a party of cavaliers and ladies singing and playing, 35½ in. by 53 in., signed and dated 1632,

150 gns.; S. Ruysdael, *River Scene*, with buildings, boats, and cattle, on panel, 16½ in. by 21½ in., 240 gns. A number of pictures sent from Russia, and the property of H.E. the Princess Vera Koudacheff, included:—F. Boucher, *A Shepherd and Shepherdess under some Trees*, a girl in the background, and animals on the right, 48 in. by 70 in., 130 gns.; J. Cornelisz, *Madonna and Child*, enthroned with St. Barbara and St. Catherine, on panel, 32 in. by 26 in., 160 gns.; and G. David, *St. Ambrose*, in rich cape and mitre, holding a crosier, on panel, 12 in. by 8½ in., 120 gns. There were also the following pictures:—De Hooghe, *An Interior*, with two gentlemen playing and singing, 16 in. by 22 in., 180 gns.; two by J. Ruysdael, *Woody Landscape*, with a barn on the right, a house being built on the left, on panel, 13 in. by 13½ in., 170 gns.; and *A Landscape*, with a clump of trees in the foreground, town in the distance, on panel, 11½ in. by 11 in., 175 gns.; G. Terburg, *Lady in Yellow Jacket and Black Hood*, seated at a table peeling an apple, a girl standing behind her, on panel, 14 in. by 11½ in., signed with initials, and dated 1661, 290 gns.; and Watteau, *A Fête Champêtre*, 9 in. by 12½ in., 230 gns. Among the drawings were:—F. Wheatley, *Cottage Interior*, with figures, 16½ in. by 21 in., 1794, 100 gns.; and three portraits by J. Downman, each 8 in. by 6½ in., *Miss Susan Rhodes*, in dark dress with white ribbon in her hair, 1781, 70 gns.; *Mrs. Frances Petre*, in blue striped dress, with black and white lace fichu, signed and dated 1785, 150 gns.; and *Mrs. Catherine Wright* (afterwards Mrs. Michael Blount), daughter of the above Mrs. Petre, in white dress, with white lace fichu and blue sash, signed and dated 1783, 150 gns.

The death in the summer of Count Hollander, of the firm of Messrs. Hollander & Cremetti, was followed by the sale on December 8th and 10th of the stock of modern pictures and water-colour drawings, but 309 lots realised the small total of £5,224 11s. The stock consisted for the most part of pictures by artists of the various modern Continental schools; many names were quite unfamiliar to frequenters of Christie's, and a very considerable number were sold for less than £5. Of the pictures the following may be mentioned:—J. C. Cazin,

Le Billet Doux, 19 in. by 23 in., 410 gns.; J. B. C. Corot, *Woody Landscape*, with a woman and dog, on panel, 9 in. by 12½ in., 80 gns.; C. F. Daubigny, *Les Pommiers*, 24½ in. by 35½ in., 95 gns.; E. Fichel, *The Guard Room*, on panel, 14½ in. by 21 in., 1888, 72 gns.; two by E. Frère, *Coming from School*, 36 in. by 28 in., 1867, 170 gns.; and *Le Dejeuner*, on panel, 14½ in. by 17½ in., 1876, 85 gns.; H. Harpignies, *River Scene: Moonlight*, on panel, 12½ in. by 9½ in., 85 gns.; two by J. Israels, both on panel, 12 in. by 29 in., 1870, 160 gns.; and *L'Attente*, 160 gns.; J. L. E. Meissonier, *Charles I. on Horseback*, on panel, 7 in. by 4½ in., 360 gns.; F. Roybet, *The Cavalier in Green*, on panel, 31 in. by 24½ in., 250 gns.; C. Troyon, *Going to Market*, 23 in. by 28 in., 210 gns.; two by E. Verboeckhoven, *Interior of a Shed*, with sheep and poultry, 28½ in. by 39 in., 1855, 75 gns., and *Motherless*, 35 in. by 29 in., 1870, 160 gns.; and F. Ziem, *Venice from the Lagoons*, on panel, 23 in. by 27 in., 70 gns. Perhaps the most remarkable fact in connection with this sale was the "want of appreciation" shown for two works by that once popular artist, Ary Scheffer, *Mary Magdalen*, 36 in. by 24 in., dated 1854, and *Saint John in the Island of Patmos*, 36 in. by 24 in., dated 1850—at the John Graham sale in 1887 these two pictures realised 620 gns. and 580 gns. respectively; they now sold for 36 gns. and 19 gns.

A sale of modern pictures derived from various named and anonymous sources, held on December 15th, included a drawing by W. Maris, *View of a Town with an old Chateau*, 9½ in. by 25¼ in., 100 gns.; two interesting chalk studies for statues, by A. Rodin, which sold for 38 gns. each; a number of pastel and black chalk drawings by J. M. Swan, which varied from 10 gns. to 24 gns. each; four drawings for vignettes by Birket Foster, *Isola Pescatore*, *Lago Maggiore*, 45 gns.; *Verona*, 46 gns.; *Cologne: Sunset*, 48 gns.; and *Lago Maggiore*, 45 gns.—these four were from the collection of the late Mr. John Fenwicke, of Tudor Lodge, Wimbledon Park; and two other drawings, T. S. Cooper, *Group of Cattle* on the bank of a river, 26 in. by 40 in., 1866, 100 gns.; and Birket Foster, *Road Scene*, with cottages and sheep, 8 in. by 12 in., 165 gns. The few pictures of note included: R. Ansdell, *Goatherds*, *Gibraltar*, view looking across the Strait into Africa, 48 in. by 75 in., 190 gns.; a number of small examples of H. Fantin-Latour, of which the only one to reach three figures was *Chrysanthemums in a Vase*, 21 in. by 17 in., 1871, 155 gns.; T. S. Cooper, *The Old Cluchan of Aberfoil*, in the Rob Roy country, 27 in. by 47 in., 1833, 125 gns.

The last picture sale of the year, held on December 20th, consisted of various properties, among which were those of the late Mr. John Clements, of Liverpool, and of the late Mrs. K. J. Ricketts, of Wilton Crescent. The only drawing of note was a pastel by D. Gardner, a portrait of *Princess Fredrika Sophia of Prussia*, in blue dress, 9 in. by 7½ in., 64 gns.; whilst of the pictures mention need only be made of the following:—Hals, *A Topper*, 25 in. by 21 in., 130 gns.; and S. De Vlieger, *View on the Coast at Scheveningen*, with boats and figures, on panel, 17 in. by 25 in., 105 gns.

THE Library of Mr. L. W. Hodson, of Compton Hall, Wolverhampton, dispersed by Messrs. Sotheby on December 3rd and two following days, was one of the finest collections of its kind seen during late years, even in their historic rooms. To a great extent this sale was an echo of that of the late Mr. William Morris, held eight years ago,



for Mr. Hodson had acquired many of the manuscripts formerly belonging to that deep student of Mediæval art. Considered in the light of an investment pure and simple, the prices now realised were an eloquent testimony to the soundness of the well-known axiom which it will be remembered is to the effect that given a manuscript of the first importance, lapse of time will assuredly add to its value. The manuscripts bought at the Morris sale had doubled themselves, for the most part, in value in the meantime, while this proportion was very greatly increased in the case of several notable examples. For instance, a thirteenth century *Biblia Sacra Latina*, on thin vellum, for which Mr. Hodson paid £91 at the Morris sale, now realised £235; and a portion of another manuscript of a similar kind, which then cost £139, now sold for £390. A third Latin Bible of the fourteenth century (*circa* 1300) increased in price from £302 to £630, and a remarkably fine *Testamentum Novum Latinum* of the twelfth century from £225 to £670. To describe these works would, of course, demand a great deal of space, and for the necessary details AUCTION SALE PRICES should be consulted.

Mr. Hodson had also acquired no fewer than twenty-four of Mr. William Morris's original manuscripts of his own published works, and these realised in the aggregate nearly £1,240. *The Earthly Paradise*, bound in seven volumes, brought the highest price, viz., £405; *The Story of Sigurd the Volsung*, containing some passages unpublished in the original edition, £90; *The Well at the World's End*, bound in 2 vols., £100; *News from Nowhere*, £51; *The Odyssey of Homer*, £52; *The House of the Wolfings*, bound in 2 vols., £75; and the remainder, other sums which it is hardly necessary to enlarge upon. The long series of books from the Kelmscott Press, all printed on vellum, also realised large sums, though the value of these works, in common with the ordinary paper copies, has depreciated of late years. For instance, the *Chaucer*, of which but thirteen copies were printed on vellum, sold for £260, as against £520 realised for a similar copy in June, 1902. Among the ordinary works we notice particularly an original copy of Blake's *Songs of Innocence*, 1789, 8vo, £107 (engraved throughout and printed in colours, but incomplete); Boccaccio's *Hyenach Volget der Kurcz syn von Ettlichen Frauen*, printed at Augsburg in 1479, folio, £135 (oaken boards with small stamps, repaired); the second Latin edition of Breydenbach's *Sanctarum Peregrinationum in*

Montem Syon opusculum, 1490, folio, £41 (russia extra, several of the views mended); two fragments of Chaucer's *Canterbury Tales*, printed by Caxton about the year 1475, small folio, 98 leaves, £167; Fuchsius's *De Historia Stirpium*, first edition, printed at Basle in 1542, folio, £35 10s. (contemporary oaken boards); a copy of the fine and very rare edition of *Josephus* supposed to have been printed at Lubeck in 1478, formerly belonging to the late William Morris, and which realised £34 10s. at his sale, £95 (old calf gilt); and the first book printed at Lubeck, the *Rudimentum Noviciorum*, 1475, large folio, £55 (contemporary boards). Mr. Hodson's fine collection was catalogued in 667 lots, and realised £10,852 6s.

Messrs. Christie, Manson & Woods do not often hold sales of books, but when they do they are generally important. A sale took place in King Street, on December 5th, when a copy of the third edition of Milton's *Paradise Lost*, 1668, 4to, realised £24 (fourth title page, morocco, by Zaehnsdorf). Many other good books were disposed of, among them Shakespeare's *Merchant of Venice*, 1652, 4to, which sold for £72, though cut down to 7½ in. by 4½ in. The chief works of interest consisted, however, of a number of extensively illustrated or "grangerized" books, which it is the fashion nowadays to call "Memorials"; *Constable's Memoirs*, 1843, realised £100; Cunningham's *Story of Nell Gwyn*, extended to four volumes, 1852, £175; Jesse's *Memoirs of the Pretenders*, in eight portfolios, £200; and Stranguage's *Historie of Mary Queene of Scotland*, 1624, £230; all these books were extensively illustrated with engraved portraits, autograph letters, original drawings in some cases, and other accessories. Many extensively grangerized books have cost enormous sums of money, not to complete, for they never can be completed, but to prepare. It is said, for example, that the "illustrated" Clarendon and Burnet in the Bodleian Library, formed by the late Mr. Sutherland, of Gower Street, cost that gentleman upwards of £12,000. It fills sixty-seven large volumes, and is embellished with 19,000 prints and drawings, 731 portraits of Charles I., 518 of Charles II., and so on, and so on. Forty years of persistent collecting are enshrined in this monumental undertaking.

The sales held by Messrs. Hodgson, on December 5th and two following days, and by Messrs. Puttick and Simpson, on December 6th and following day, did not contain anything of paramount importance. One book sold by the latter firm for £20 may, however, be mentioned. This was *Le Musée Français* in 4 vols., atlas folio, 1807, which formerly belonged to Prince Talleyrand, and sold at his sale in 1816 for £162. The binding was of purple morocco, with richly gilt backs showing the crowned Imperial Eagle of Napoleon the First. All that need be said about this transaction is that books of the particular class named were nearly all worth a great more a hundred years ago than they are now. Other times, other styles of books; very few remain at the same level of popular esteem for long. The Library of the late Dr. Garnett contained a number of presentation copies, which sold for small sums, and other books mostly of an unimportant character, though

useful, no doubt, from a working literary standpoint. The sale occupied Messrs. Sotheby on one day only, and would doubtless have passed almost unnoticed, but for the three Shelley note books containing autograph MS. matter, much of it unpublished, in the handwriting of the Poet. These note books were given by Shelley's widow to her son, Sir Percy Shelley, who gave them to Dr. Garnett, so that their authenticity was beyond question. The price obtained was the large sum of £3,000. They were bought, it is said, on behalf of the owner of the finest Shelley collection in the United States. The volumes, therefore, go to America, where the manuscript revise of the first book of Milton's *Paradise Lost* also went a few years ago, having been withdrawn from sale at Sotheby's at £5,000.

Mr. Samuel T. Fisher's Library, sold at Sotheby's on December 10th, contained a number of Topographical Works of considerable interest, but was otherwise not very important. A collection of about three hundred and forty Tracts, Pamphlets and Books of that character, the whole bound in 73 vols., 8vo, with a manuscript catalogue in 2 vols., made £16 10s. (half russia, uniform). Among them were several important pieces, as for instance Jordan's *Triumphs of London*, 1678; *The Surrey Demoniack*, 1697; and *London's Resurrection to Joy and Triumph*, 1671. Thomas Jordan was one of the players at the Red Bull Theatre, Clerkenwell, and afterwards Poet of the Corporation of London. The following prices obtained at this sale are also noticeable:—Dallaway's *History of the Western Division of the County of Sussex*, 1815-19-32, together 4 vols., 4to, £36 (mor. extra); Fenton's *Tour through Pembrokeshire*, on large paper, 2 vols., 4to, 1810, £10 5s. (russia gilt, 12 original drawings inserted); Blomefield's *History of Norfolk*, 5 vols., folio, 1739-75, £30 (calf extra); Clutterbuck's *History of Hertford*, 3 vols., 1815-27, £12 (russia); Hasted's *History of Kent*, 4 vols., folio, 1778, £17 (original russia); Hoare's *History of Wiltshire*, together 10 vols., folio, 1812-19 and 1822-44, £34 (russia gilt); and Whitaker's *History of Richmondshire*, on large paper, 2 vols., folio, 1823, £12 5s. (russia extra); *Kip's Nouveau Théâtre de la Grande Bretagne*, with the supplement, 5 vols. in 2, 1724-28, folio, sold for £41 (original calf); one map and nine leaves of text were missing. The most extensive Library of Topographical works sold in this country in our time was that of Lord Brabourne (Sotheby's, May 11th, &c., 1891). Generally speaking the market value of books of this class has fallen since then.

The Library of the late Mr. Clement Scott, for over thirty years Dramatic Critic of the *Daily Telegraph* and founder of the well-known Journal, *The Free Lance*, contained but one work of any real importance. It was essentially a journalist's working Library, and therefore hardly likely to appeal to those, and they are many, who are on the look-out for rarities. The work referred to comprised 8 vols. (should have been 9 vols.) of *Shakespeare's Plays*, printed in 1747, themselves of no particular interest. This incomplete set had, however, belonged to David Garrick, and contained his book-plate in each volume. The amount realized was £16, and the whole

Library, catalogued in 446 lots, realised no more than £246. Garrick's book-plate, by the way, engraved about the year 1755, was at one time worth from 25s. to 30s., but has lately fallen on evil days like most other book-plates. It consists of a "Chippendale" design displayed length-ways, bearing within it the name "David Garrick." Above is a bust of Shakespeare, and below the inscription "La premiere chose qu'on doit faire quand on a emprunté un Livre, c'est de la lire afin de pouvoir le rendre plutôt. Menagiana. Vol. IV."

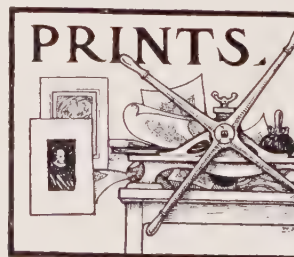
The sale of December 12th and 13th, also held at Sotheby's, was really of a miscellaneous character, that is to say the books disposed of were derived from many sources, though the name of the late Mr. J. Edward Gilmore, Barrister-at-Law, of Bray, County Wicklow, was prominent as the former owner of some very desirable volumes. Apperley's *Life of a Sportsman*, 1842, in blue cloth, somewhat loose, realised £24 10s. The earliest issue only was bound in cloth of that colour, a point worth remembering. We note also *Curlye's Works*, the Library Edition with Index, 34 vols., 1871, £13 15s. (cloth); Mabbe's *The Spanish Bawd represented in Celestina*, 1631, folio, with Ben Jonson's autograph on the title page, £41; a defective copy of Shakespeare's second folio, 1632, £26 10s.; the *Biblia Hebraica (Pentateuchus)*, printed upon vellum in 1482, folio, the rare first edition of the Pentateuch in Hebrew having the commentary of Rabbi Jarchi, £35 (unbound and imperfect); and some ornithological works, including Lord Lilford's *Coloured Figures of Birds*, 7 vols., 1885-97, £44 (half morocco); and Dresser's *Birds of Europe*, 8 vols., 1871-81, £40 (*ibid.*). The former of these two works belonged to the first edition. A copy of the second, also in 7 vols., but dated 1891-97, was sold by Mr. J. C. Stevens, on December 18th, for £43 (half morocco). Mr. Stevens's sale of that date consisted mainly of Lepidoptera, but some books were included at the end of the catalogue, and that was among them, as also Hewitson's *Exotic Butterflies*, 5 vols., 1852-76, £15 (half morocco); and Moore's *Lepidoptera of Ceylon*, 3 vols. of text and 1 vol. containing 215 coloured plates, 1880-87, £8 8s. (half morocco).

We now come to one of the best sales recently held, namely, that of December 14th and 15th, which realised nearly £9,500. Messrs. Sotheby issued an illustrated catalogue containing a reproduction of one of the Blake drawings—that depicting the Creation of Eve. It was at this sale that ten of these drawings realised the very large sum of £2,000. The full series of twelve had been prepared by Blake, in 1807, to illustrate Milton's *Paradise Lost*, and was disposed of at the Aspland Sale, in 1885, at sums varying from £4 to £10 each. Since then a powerful Blake cult has arisen, and the advance in price, great as it is, is fully accounted for. The two drawings (Nos. 4 and 6) not sold on this occasion are in the possession of the newly appointed British Ambassador at Washington, who exhibited them at the Blake exhibition recently held at the Carfax Gallery, where indeed the full set was displayed. The sale we are now considering may fairly be described as one of relics,

manuscripts, and *miscellanea* rather than of books. Some relics of Keats's in a frame realised £560; a manuscript on vellum entitled *Le Miroir Historiale*, a beautiful example of fourteenth century art, containing no fewer than 558 painted miniatures, £1,290; a large number of letters and original poems and essays of Swift, perhaps the most important collection extant, £510; a similar collection of manuscripts and letters of Charles Lever, the novelist, £185; and the original autograph MS. of Keats's poem, *Cap and Bells*, so far as it was ever finished, written on 24 leaves, £297 (this MS. sold for £345 in 1902). These and other very unusual "lots" would have completely overshadowed the printed books but for the presence of some Shakespeareana of considerable importance.

These books comprised *A Midsommer Night's Dreame*, 1600, 4to, the extremely rare first edition printed by James Roberts, £250 (large copy); *The Merchant of Venice*, the second edition of 1600, £380 (morocco extra), *Sir John Oldcastle*, 1st edition, 1600, £60 (*ibid.*); *A Yorkshire Tragedy*, second edition, 1619, £100 (morocco); *King Lear*, 1608, £300 (morocco extra); and *The Two Noble Kinsmen*, 1st edition, 1634, £50 (*ibid.*). A very defective copy of the second folio realised £38, and a perfect copy of the fourth folio, £80. Two other books of a different character also deserve notice. The first was an unusually fine and clean copy of *The Vicar of Wakefield*, 2 vols., Salisbury, 1766, in the original calf. This realised £92, while William Hubbard's *Narrative of the Troubles with the Indians in New England*, 1677, and *The Happiness of a People*, both in one volume, new calf, sold for £100. This was a large and good copy, having the rare original map of New England with the "White Hills," though wanting the leaf of "license," dated March 29th, 1677, which, by the way, very rarely occurs. The map, it may be stated, is unusually interesting as "being the first that ever was here cut," that is to say, the first map ever executed in America. Who wrote *The Battell of Alcazar*, a 4to, printed in 1594, is doubtful, but the play is often attributed to George Peele. It was ridiculed by Shakespeare, in Henry IV., part ii., and for that reason alone is invested with a peculiar interest. A very fair copy of this, the first edition, realised £60 at this same sale, which very fitly brought the record of the year 1906 to a close.

Two sales of engravings were held at Christie's during December, but only the one on the 4th calls for attention



here. The sale comprised the usual collection of engravings of the early English schools, including several Morland colour-prints, the popularity of which shows little sign of abating. That well-known pair, by Gauguin, *Guinea Pigs and Dancing Dogs*, realised £126, which is interesting when it is recalled that at Gauguin's

In the Sale Room

sale, in 1793, the plates of these two, with over 270 prints, realised but £127. The popularity of these two plates was remarkable, about 500 copies being sold within a few weeks of their issue. Other Morland prints sold included *The Farmer's Door*, by Duterrau, £54 12s., and *Boy Burning Weeds* and *Smugglers Landing*, by W. and J. Ward respectively, which together made £75 12s. Reynolds was represented in this sale by a nice impression of Val Green's plate of *Lady Louisa Manners*, which made £105; a first published state of Mrs. Williams's *Hope of Amsterdam*, by C. Hodges, went for £61 19s., and a third state of that much-admired print, *The Ladies Waldegrave*, by Val Green, was sold for £71 8s.

Of the remaining items there is still to be mentioned *The Setting Sun* (the Godsall Children), by J. Young, after Hoppner, £110 5s.; a first published state of *Signora Bacelli*, by J. Jones, after Gainsborough, £71 8s.; and a coloured impression of Debucourt's *La Promenade Publique*, £84. There is also to be noted a print by Blooteling, after Lely, of *James, Duke of Monmouth*, with an impression in reverse on the back, and Monmouth's autograph, which went for £80 17s.

AN important dispersal of old English silver plate took place at Christie's on December 6th, being the only silver sale of interest during the month.



Amongst the many rare lots sold the chief was a pair of repoussé ewers, chased with cupids and swags of laurel, which made £500. These ewers, which were executed in the manner of Van Vianen, of Utrecht, were believed to be Flemish work of the late seventeenth century. Each measuring 17½ inches in height, their combined weight was 191 oz. 15 dwts. Another fine lot was a German early sixteenth century silver-gilt chalice, 21 oz. 5 dwts., which realised £400. Of considerable interest, too, was a pair of maces of the Boston Corporation, one dated 1682, and the other 1727. These maces were sold by order of the executors of the late Mrs. Richard Connington, whose husband purchased them at the sale of the Boston Corporation plate seventy years ago. Arousing considerable competition they made £440 and £400 respectively.

Included in this sale was the silver plate of the late Mr. Richard Twining, the famous tea-merchant, the chief items being two Charles II. pieces. The first, a tazza, 28 ozs. in weight, made £11 15s. an oz., and the other, a tankard with flat cover, 19 oz., produced £118 15s., at £6 5s. an oz. There still remains to be noted two Charles II. tankards, which made £6 2s. and £4 4s. an oz. respectively; a plain porringer of the same period sold for £11 10s. an oz.; a small James II. cylindrical caster, 3 oz. 14 dwts., went for £9 15s. an oz.; and a

William and Mary small porringer, 3 oz. 8 dwts., realised £10 an oz. Lastly, a set of four Charles I. Apostle spoons, with figures of St. James the Less, St. Peter, St. Jude, and St. Simon Zelotes, produced together £150, and a spoon of the same period with the figure of St. Bartholomew went for £45.

By far the most important sale of porcelain and pottery held at Christie's during December was that which



occurred on the 14th, when a collection of old Chinese and Dresden porcelain, together with some old English furniture, produced about £20,000. All through the sale high prices were the order, four lots together accounting for over

£10,000. These were a pair of old Chinese porcelain vases of the Kang-He period, of square shape, tapering towards the feet, and with cylindrical beaker-shaped necks, each face brilliantly enamelled with lotus-plants, in famille verte on a black ground, £3,885; a pair of old Chinese porcelain beakers of the Yung-Chin period, with ruby-coloured ground enamelled with chrysanthemums, £3,255; a pair of mandarin jars, over four feet high, of the Kien Lung period, enamelled with peonies on a mazarin-blue ground £1,732 10s.; and a Chelsea dessert service painted with birds and foliage on the familiar mottled dark blue ground, consisting of 38 pieces, £1,522 10s.

These lots by no means exhaust the treasures of the day. A Dresden crinoline figure of the Countess de Kossell, slightly smaller than the one sold in November for 1,000 gns., made £651; a pair of Kang-He famille-verte figures of kylins, 14 ins. high, sold for £619 10s.; and a pair of powdered blue bottles of triple gourd shape, with Louis Seize ormolu mounts, realised £304 10s. Of the large number of Dresden items included in the sale, there must be mentioned a statuette of August II. as a Freemason, £294; a set of three vases and covers painted with flowers, the handles surmounted by figures of ladies and gentlemen emblematic of the Seasons, £246 15s.; and a group of Bacchus and Ariadne, £126.

In conclusion, there must be noted a Vincennes clock case of Louis XV. design, surmounted by a cupid and flowers, the plinth finely modelled with a sleeping figure of Venus, with Adonis at her side, for which £378 was given. On the 18th and 19th, the only items worthy of record were a set of three Nankin vases and covers, and a pair of beakers, £294; and an old Worcester oviform vase painted with birds, flowers, and insects on an apple green ground, £131 5s.; whilst on the 7th, a set of three Chelsea vases, painted with birds in vertical bands, alternating with bands of pink and gold scale-pattern, realised £157 10s.

WITH the exception of that sold on the 14th, little furniture of any note appeared in the sale-room during



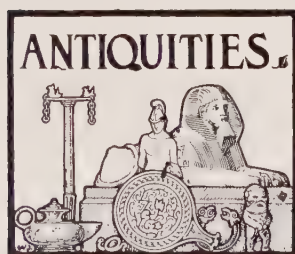
December, and it is a notable fact that fine furniture is as scarce in the sale-room as fine porcelain and pictures are plentiful.

The sale on the 14th, however, must have been some slight consolation to those lovers of the art of Chippendale

to whom the charms of the Oriental and European porcelain may not appeal. A set of four chairs, for instance, by the premier eighteenth century English cabinet-maker, with rail centres in the backs, the tops carved with foliage, made £735; and a set of eight chairs and two arm-chairs, also Chippendale, with plain backs of Queen Anne design, produced £152 5s.

On the 7th, too, a few fine pieces were sold, a pair of Chippendale mahogany arm-chairs of Queen Anne design making £304 10s.; a cabinet by the same maker, with folding lattice-pattern doors, going for £105, and a pair of Sheraton satinwood cabinets for £168.

DURING December Sotheby's held a sale, the like of which has seldom, if ever, been seen at the Wellington Street rooms before.



It consisted of the vast collection of Egyptian antiquities formed in Egypt by that well-known collector, Mr. R. de Rustafjaell. It is seldom that so large and comprehensive a collection of Egyptian antiquities is brought

to this country by a private collector, and when seen at Sotheby's rooms one might have been forgiven for regarding the collection as the ample results of a long continued and arduous search by a band of archaeologists, rather than to credit the possibility of its gathering together being the work of one individual. Commenced about twelve years ago, the collection was eventually placed on exhibition, illustrating the history of Egypt from the pre-dynastic period down to the present time, and it was only the difficulty of finding a permanent home for it that prompted Mr. Rustafjaell to dispose of it. Catalogued in some 550 lots, many of which included over fifty items, the sale extended over three days, and though attracting considerable interest, it is to be doubted whether the £1,843 obtained will leave Mr. Rustafjaell any considerable balance on the right side. Scarcely a score of lots realised over £10, the sale as a whole being a tedious series of prices ranging from 10s. or 12s. up to in one instance £56 for about 750 Ostraca, sold in one lot. The Scarabei, for instance, of which there were over 850, only totalled about £56, whilst a collection of

nearly 500 Ushabti figures only produced the modest sum of £39.

OF the few objects of art that appeared in the sale-room during December, few realised prices of any note.



On the 11th, at Christie's, at a sale of objects of art and arms and armour, a watch, by Goullons, of Paris, in a case of Louis XIII. enamel, painted with the Holy Family and small landscapes, made £190, whilst amongst the armour a collection

of some 43 spurs produced £30, whilst a circular convex shield or rondache, Italian Milanese work, of the late sixteenth century, went for £94 10s. An interesting lot occurred in the sale on the 18th, consisting of a James I. maple-wood goblet carved with the Royal Arms of England and Scotland, and Biblical inscriptions. This goblet, which realised £136 10s., was used at Malmesbury at the civic feasts until the beginning of last century, when it became the property of the Deputy Sheriff of the town, from whom it descended to the late Dr. Neath, of Stilton.

Two fine pieces of lace were included in a jewel sale held at Christie's on the 12th. The first, a point de Venise à la Rose flounce, seventeenth century, 4 yds. 11 in. long and 12 in. deep, made £300, and the same sum was given for another flounce nearly similar, and slightly longer.

MESSRS. GLENDINING & CO. held, on the 21st, their usual sale of coins and medals, which included



amongst other items an Indian medal with bars for Lucknow, the Relief of Lucknow, and Delhi, awarded to a lieutenant of the Bengal Artillery, £5; a Peninsular medal of the 88th Foot, with ten bars, £8 2s. 6d.; two others with eight

and six bars, made £7 and £5 10s. respectively; whilst a Badge of the Order of St. John of Jerusalem, of gold and enamel, went for £5.

Messrs. Sotheby held on the 7th and 8th a sale of a collection of silver and copper coins formed by the late Mr. R. A. Hoblyn, which produced nearly £1,200, and on the 17th and 18th dispersed a miscellaneous collection of coins and medals which realised a total of £940. The chief price in the first-named sale was £21 10s., given for a James II. pewter and gun money groat, the same sum paid for it at the Montagu sale; whilst in the latter sale the most notable lot consisted of a George I. five guineas, two guineas, guinea, and two quarter guineas, which, together, realised £11 17s. 6d.



ANSWERS TO CORRESPONDENTS

N.B.—All enquiries must be accompanied by coupon, which will be found in the advertisement pages of each number.

Autographs.—**Cruikshank.**—8,678 (Ipswich).—The Cruikshank sketch, of which you send us photograph, should be worth at least 15s., perhaps more, as there is considerable demand for anything of Cruikshank's just now.

Books.—"The Bottle" and "The Drunkard's Children," 1848.—8,572 (Hale).—Your two volumes, illustrated by Cruikshank woodcuts, are worth about £1.

Bowyer's Illustrated Record of Important Events in the Annals of Europe, 1817.—8,656 (Devonport).—The value of your book is about £1. It is impossible to express an opinion regarding your Rex Bowl until we see it.

"The Penitent Pardoned," 7th Ed.—8,689 (New York).—Your book is of no special value.

"A New and Complete Illustration of the Celestial Science of Astrology," 1784.—8,684 (Ballarat).—The value of this work is about £1. The other book on your list is worth only a few shillings.

Clock.—**Early Victorian.**—8,718 (Cardiff).—The period of your clock is about 1840. This class of timepiece has no great selling value at the present time, and it would fetch under £5 in London.

Coins.—**Oriental.**—8,707 (Sind).—The coins you describe are quite common in this country, and they are not worth sending over for sale. Very small value indeed.

Engravings.—"Eclipse," after Stubbs, by Chas. Hand.—8,597 (Reigate).—If your print is in perfect condition, you should obtain £4 or £5 for it. Advertise in the *Register*.

"Simplicity," after Sir Joshua Reynolds, by Bartolozzi.—8,675 (Middleburg).—It is impossible, of course, to value engravings accurately unless they are seen, but if your coloured print is a fine impression, it may realise as much as £30 in a London sale-room. The old Italian prints you describe are of very little importance.

O.P. Caricatures.—8,713 (Sheerness).—These caricatures have very small commercial value.

"Boulliotte."—8,717 (Woodford Green).—The old French line engraving you describe is rare, and we must see it to gain a proper idea of its value.

Indian Prints.—8,720 (East Dulwich Grove).—The two coloured prints of Indian subjects you mention are worth £4 or £5 the pair, if in good state.

Furniture.—**Mahogany Card Table.**—8,719.—Your claw and ball mahogany card table appears from photograph to be a nice specimen of the Chippendale period. Its value should be £20 to £25.

Oak Panels.—8,683 (Queen's Gate).—Judging from your photograph, the carved oak panels you enquire about are old

French, probably of the period of Louis XV. They are worth from £3 to £4 each.

Jacobean Table.—8,653 (Walsall).—Your table appears to be late Jacobean, and in rather poor condition. We do not think it is worth more than £4, from photograph. As regards your wool-work picture, we are afraid the subject is one that does not attract collectors, and you will not get more than 30s. for it.

Grinling Gibbons.—8,702 (Wallingford).—A carved lobster by Grinling Gibbons, if authentic, should realise about 20 guineas. You do not say the wood, but we suppose it is pine or oak. A collector of this class of work would probably be found by advertisement in *THE CONNOISSEUR*.

Pictures.—"Old Yarmouth Quay," by H. Hobson, 1881.—8,568 (Highbury).—The value of your picture depends greatly on its artistic merit, and we cannot say anything definite therefore without seeing the work. It is not, however, of a class for which there is any particular demand.

Hogarth's "Airing the Member."—8,664 (Penicuik).—The original picture is at the Soane Museum.

Old Linen, circa 1750.—8,665 (Gateshead).—There is no special value attached to old linen. You might obtain a sovereign or so for your tablecloths, dating about 1750, if anyone wanted them. As to your vase, we cannot say anything from your sketch; if you will forward the article for our expert's inspection, or a good photograph, we shall be pleased to assist you.

Pottery and Porcelain.—**Willow-Pattern Plates.**—8,679 (Langside).—Your plates are of no interest from a collector's point of view, and they have very small market value.

Wedgwood Plaques.—8,697 (Huddersfield).—It is difficult to value your Wedgwood plaques without seeing them, as Wedgwood differs in quality and value. If well finished, the six plaques should be worth 10s. to 15s. apiece. The plaque mounted as scarf-pin should realise about 35s. to 40s. Your seal, with figure of Hope, is worth 5s.; the others about 2s. 6d. or 3s. each.

Copper Lustre.—8,686 (Burnley).—The value of the four pieces shown in your sketch is about £3.

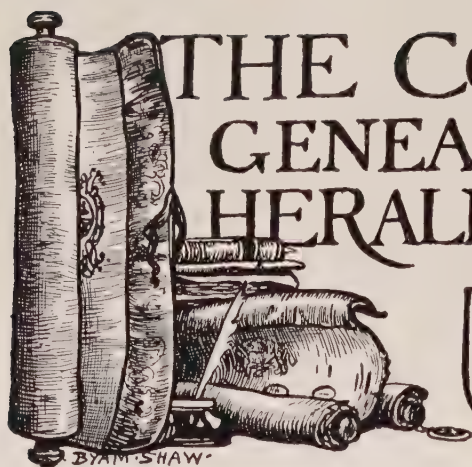
Wedgwood.—8,660 (Ashbourne).—Your tea-tray and cups are of late period, and uninteresting to collectors. Value not more than 35s. to 40s. We cannot value your bronze figure without inspection. An answer regarding your Jacobite glass will appear in next month's issue.

Bronze Tea Urn.—8,670 (Eaglescliffe, R.S.O.).—Your urn is a characteristic old English piece of about 1800. From photograph, its value is about 50s. to £3.

Silver.—**William IV.**—8,676 (Canterbury).—Your plain silver spoons, dated 1815-1818, should fetch 2s. or 3s. per ounce.

Victoria.—8,688 (Hull).—Your silver forks and teaspoons, dated 1849 and 1859, are worth 2s. or 3s. per ounce.

Rat's Tail Spoon.—8,558 (Edgbaston).—It is impossible to judge the value of your tablespoon simply from the sketch you send us, as it depends upon the date. Send a rubbing of hall-mark, or better, the spoon itself, for our expert's inspection.



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READERS of THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents Heraldic Department

842 (New York).—The well-known Rochester brass in Terling Church, Essex, commemorates John Rochester, his wives and children. He died in 1584, and by his will (dated 23rd August, 1583, and proved 18th April, 1584, at Colchester, by Joane, his relict and sole executrix), he desired "to be buried in the parrish church of Terling aforesayd and within the Ile that John Rochester, my great-grandfather dyd builde and under the same stone that my sayd grandfather lyeth buried under, the which sayd John Rochester was buried in the yeare of our Lord 1444. And that the pictures of me and of Philippe and Joane my wyves and my children of our bodies begotten be made in brasse and fixed in stone with our severall armes and creste, and with such posies and superscriptions as shall seem best by the discretion of myne executor and overseers and set yt in the place by my

father's Epytafie where yt standeth." The Rochesters lived at Terling from a very early period (William Rochester of Terling is mentioned in an Inquisition of 1302), but in the seventeenth century the family fell into decay, and the name, though not quite extinct, has entirely disappeared from the county. Whether Nathaniel Rochester, who founded Rochester, New York, belonged to the Terling stock, it is impossible to say without considerable research, and though born in Kent, his ancestors may have come from Essex, for the name was not widely distributed.

847 (Spalding).—The Arms on the dexter side of the shield—*Azure a chevron quarterly per chevron or and argent between three fleurs de lis of the second*—are those borne by the families of Mardock, Matoke, Mattick, or Mattock of Herts. or Yorks. The coat on the sinister side has not been identified.

853 (New York).—The Roll of Battle Abbey is generally supposed to have been a contemporaneous list of those who accompanied William of Normandy to England, and who took part in the battle of Hastings. The original document is certainly not now in existence, but there are several so-called copies to be found, those most generally quoted being Leland's, Hollinshed's, and Duchesne's; but it is only in *Duchesne's* list that the name of Belknap appears. Notices of this family are few, though Sir Robert Belknap was Chief Justice of the Common Pleas in the time of Edward III., and his son, Sir Hamon Belknap, fought at Agincourt. The latter's grandson, Edward Belknap, who was seated at Weston in Warwickshire, was a distinguished soldier and a Privy Councillor in the reigns of Henry VII. and Henry VIII.: he died without issue in 1520. The ancestry of Abraham Belknap, who emigrated to America early in the seventeenth century, has not been established, and it would certainly be of more than ordinary genealogical interest if his descent from this ancient and honourable house could be proved.

861 (Torquay).—(1) An unmarried lady bears her paternal Arms on a lozenge without any crest. (2) The Bower coat on the monument at Gloucester is, *Sable a cross pattée argent*, and, according to a pedigree compiled by Mr. Hubert Bower, your family probably descends from the John Bower whom the monument commemorates.

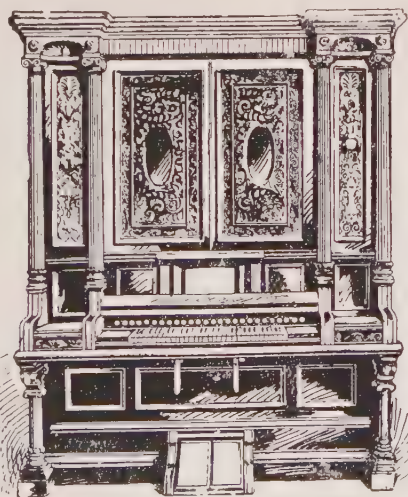
868 (London).—Colonel Charles Godfrey, who married Arabella Churchill, was born in 1648, and was buried, 23rd February, 1714, at Bath Abbey, where there is an inscription to his memory, describing him as son of Colonel Francis Godfrey, a member of an old Oxfordshire family. Colonel Charles Godfrey had by his wife, Arabella Churchill, two daughters: (1) Charlotte, who married Boscawen, Viscount Falmouth, and (2) Elizabeth, who became the wife of Edmund Duncce of Wittenham, Berks, Master of the Household to Queen Anne.

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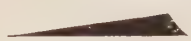
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P.T.O.

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EXTRACTS FROM REVIEWS OF "ENGLISH GOLDSMITHS AND THEIR MARKS."

"The Times" of July 7, 1905.

"Every one who has studied or collected old plate has been confronted with the difficulty hitherto of referring to accurate representations of the marks stamped upon the various pieces. For the identification of early plate it is essential that the tables of marks referred to should be accurately figured. A trifling difference in the crown of the London leopard's head mark may affect the chronological position of a piece to the extent of forty years. Mr. Octavius Morgan and other early workers in the subject were content to give approximate sketches of the marks. Valuable, too, as Mr. Cripps's more complete tables undoubtedly are, in this respect he made but little advance upon the efforts of his predecessors—it is presumed on account of his inability to draw the marks correctly. In the case of the new tables of marks which Mr. Jackson has given us there are no grounds for any such reproach. Not only has the greatest care evidently been taken to depict them accurately, but 'each set of marks, from first to last is taken from an authentic piece of plate.' In fact, as the outcome of the method adopted and described by the author, the plates are actual reproductions of the originals. Mr. Jackson's tables have moreover this further advantage, that *the marks are represented as they actually appear on the plate from which they are taken, with the raised parts white and the depressed parts dark.* It will be seen that if only for the plates of marks, which are the most noteworthy that have yet been published, *no collector or student of old English silver can afford to be without this Book.*"

"The Burlington Magazine" of December, 1905.

"The value to lovers of old silver of Mr. Jackson's recently published book can be adequately appreciated only by those who have had opportunities of using it. Only after turning over and consulting two or three hundred pages of most accurately reproduced hall-marks are we in a position to realise the overwhelming superiority of Mr. Jackson's work over anything that has preceded it, and it becomes difficult to understand why

for years past successive editions of Cripps's 'Old English Plate' were permitted to monopolize the field. The volume is indeed what it claims to be, a complete and comprehensive guide to British hall-marks. *For us it is the standard authority, and this it will remain, though with advancing knowledge, fresh editions will certainly be required.*"

"The Connoisseur" of January, 1906.

"This latest work on the Gold and Silversmiths of England, Scotland and Ireland, stands apart from all other works on a similar subject by its admirable example of how such a book should be written so as to be of use to the connoisseur or antiquarian, or even to the mere enquirer, in the matter of old English, Scottish and Irish plate. One has hitherto turned with advantage to "Cripps," "Chaffers," and others, but none have approached to the accuracy and completeness shown by the author of this newest and best of books on this subject.

One knows old plate in many instances from the styles of the various periods, but when one wants to particularize as to the origin and date of the marks borne by each piece, one need only in future refer to this monumental work to find out all that it is necessary to know on the matter.

The method of reproduction of the marks is one for admiration, and the amount of care required, and shown by the author, to supply these marks with perfect accuracy, has its reward in that *the present volume must stand for all time as the standard work on this most interesting subject.*

If the author's promised volume on the history of the work of the goldsmiths of the past is as interesting, instructive and complete as this present exhaustive volume on their marks, one awaits with pleasure the result of his industry and study.

In conclusion, we would remark that *no collector or dealer—or anyone in any way interested in the marks of the old English goldsmiths—who is without this book can possibly hope to compete with, or be as up-to-date in the subject, as those who have it.*"

"The Daily Telegraph" of July 28, 1905.

"Mr. Jackson's volume leaves nothing to conjecture, and it must surely remain the standard authority. Nor can it well be superseded, so comprehensive is it in scope and execution. Each mark—and there are some 11,000 separate examples, ranging from 1479 to the present day—has been taken from an authentic source. The process of reproduction in fac-simile has been laborious and costly, and much space has been required to show at one glance all the marks to be found on any given specimen. But in no other way could they have been so truthfully represented.

After dealing exhaustively with London marks and filling many gaps in the earlier cycles, chapters are devoted to the goldsmiths of York, Norwich, Exeter, Newcastle and Chester. Amongst the minor provincial guilds the marks used at Coventry, Shrewsbury and Leicester are now identified for the first time. Scotland has also had ample justice done to it, but when we reach Ireland the value of Mr. Jackson's work becomes even more apparent. Cripps made no independent researches in that country, and, from the meagre amount of information respecting Irish marks, collected by him at second hand, it had been supposed that the records of the goldsmiths of Dublin and the materials for producing accurate tables of their marks were lost. Far from this being so, they have been found to be more complete than those of any other assay office. Mr. Jackson's Irish pages number nearly 150 as against a bare dozen in Cripps'. The difficult question of the correct rotation of Dublin date-letters appears to be satisfactorily explained, and lists are given of Dublin goldsmiths' names from 1200, with the Masters and Wardens of the craft from 1637. Limerick, as well as Cork, we now learn, marked its silver wares with the word "sterling," and the privilege of stamping silver was also exercised at Youghal and Galway.

"The Studio" of Nov. 15, 1905.

"The author of this monumental publication—the outcome of seventeen years of industrial research—whose enthusiasm for his subject enables him to give interest to the driest details, prefaces his actual descriptions and Tables of Marks with a history of the goldsmith's craft—which includes that of the silversmith—describing the various processes of assay, explaining the technical terms, and telling the chequered story of the London Goldsmiths' Guild. The elaborate Tables of Marks, which occupy several hundred pages, include not only

those of London and the provincial towns of England, but also those of Edinburgh, Dublin, Cork,* and other cities of Scotland and Ireland. These most valuable tables, the drawing up of which must have involved an extraordinary amount of labour, are chronologically arranged, from the fourteenth to the beginning of the twentieth century. The marks on each example are in every case grouped together, resulting in a great saving of time to the inexperienced. . . . In a word, *the book is a perfect encyclopædia of information, and will no doubt at once take rank as a standard work on the subject of which it treats.*"

"The Academy" of Sept. 2, 1905.

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"The Art Journal" of Sept., 1905.

"A voluminous work prepared evidently with great care; it will be of great assistance in helping collectors of plate to identify their specimens. It has taken the writer seventeen years to compile the book. The tables of marks are fully illustrated. Each set of marks has been taken from an authentic piece of plate, and exactly represented."

"The Antiquary" of Sept., 1905.

"Mr. Jackson's handsome book must at once take its place at the head of the literature of his subject. *It is absolutely indispensable to collectors and dealers.*"

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"It will be seen that it is impossible to improve upon Mr. Jackson's work, except by way of addition, or by the identification of the unasccribed marks which are not accompanied by any town-mark, and *his book may truly be said to be indispensable to any one who seriously takes up the collecting of plate.*"

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An idea of the text may be formed by referring to the author's monograph on "THE SPOON AND ITS HISTORY" (published by the Society of Antiquaries in *Archæologia*, Vol. LIII.), which will be revised, and re-illustrated with photo-etchings of large size, for incorporation in this work.

The book will consist of about 600 pages Super Royal Quarto (13½ in. by 10½ in.). The paper for the plates and letterpress will be similar to that of the frontispiece and text respectively of "English Goldsmiths and their Marks," to which it will be a companion volume.

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An example of the illustrations which will appear in the text of the book is printed below.



For a sample of the heliogravure plates the reader is referred to the frontispiece of "English Goldsmiths and their Marks," a work which has received the unanimous commendation, not only of the press, but of the large number of collectors, goldsmiths, and dealers who have perused it.

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